ATTACKING JUDO

A GUIDE TO COMBINATIONS AND COUNTERS

KATSUHIKO KASHIWAZAKI
&
HIDETOSHI NAKANISHI

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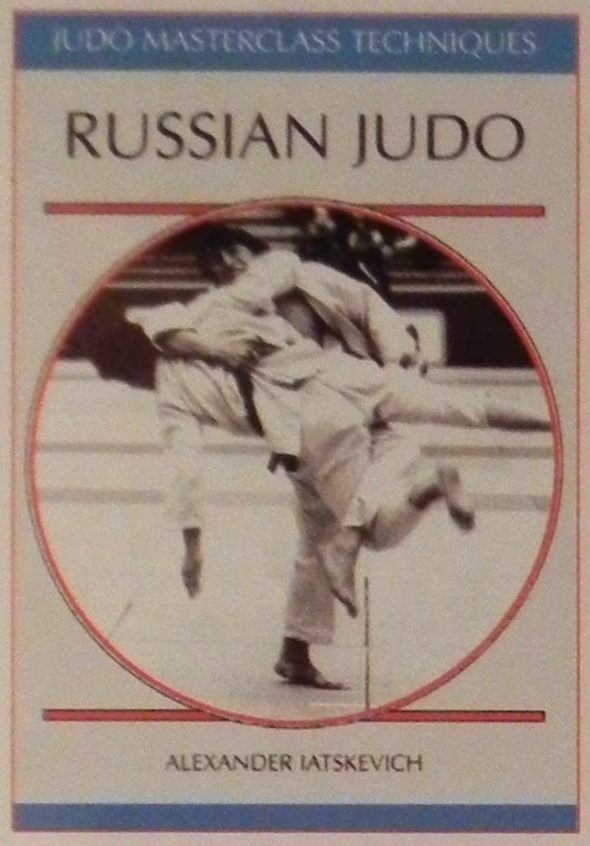

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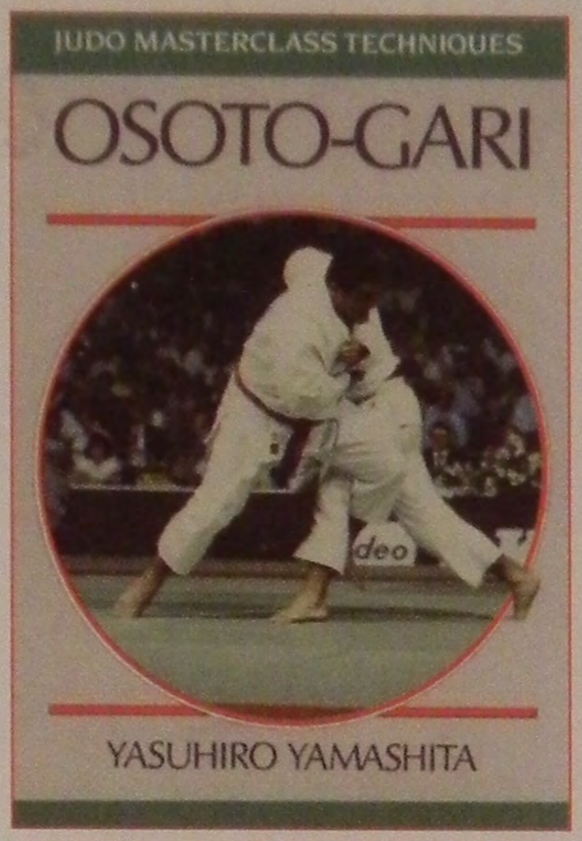

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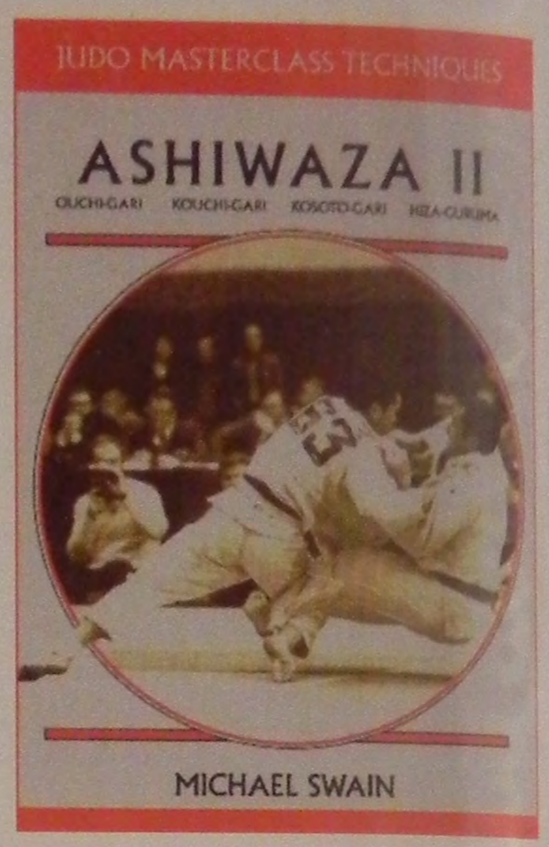

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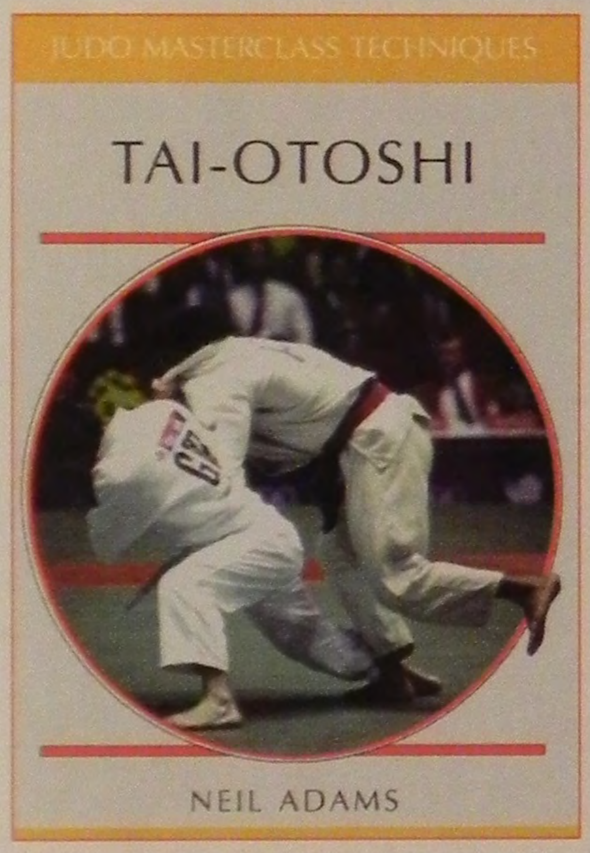

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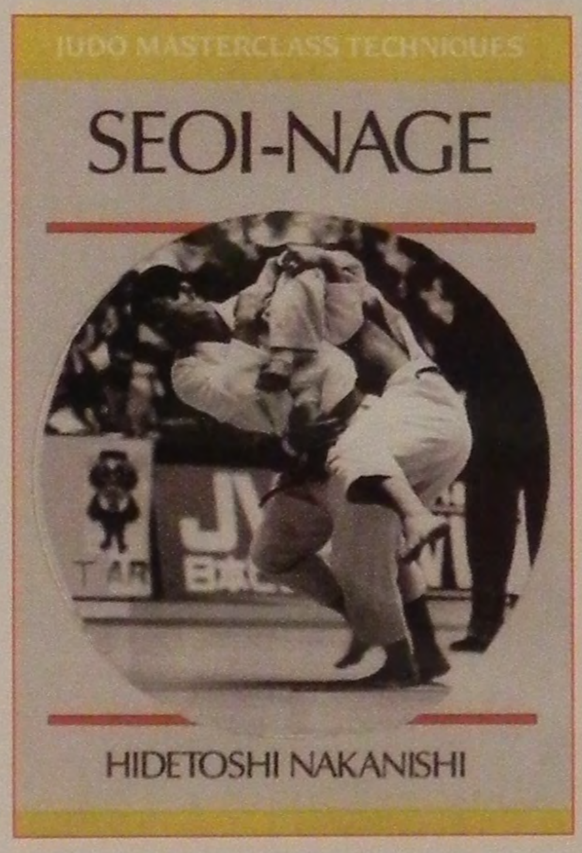

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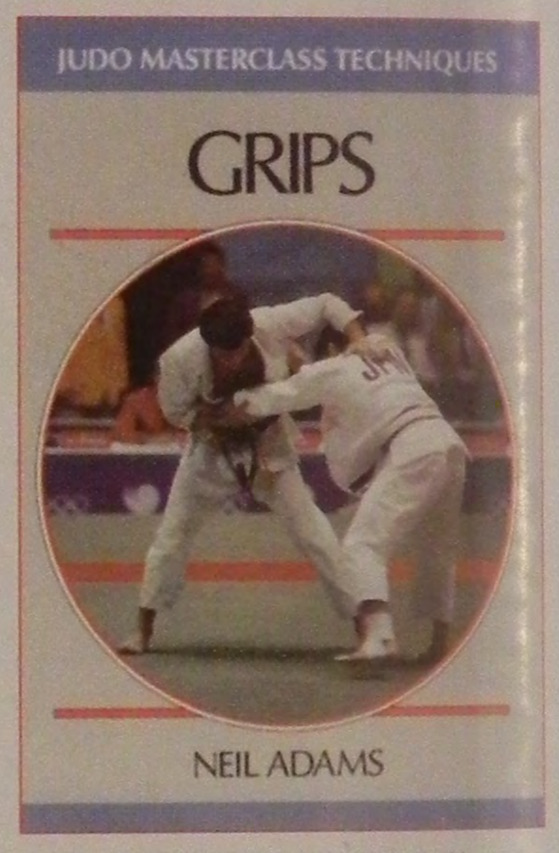

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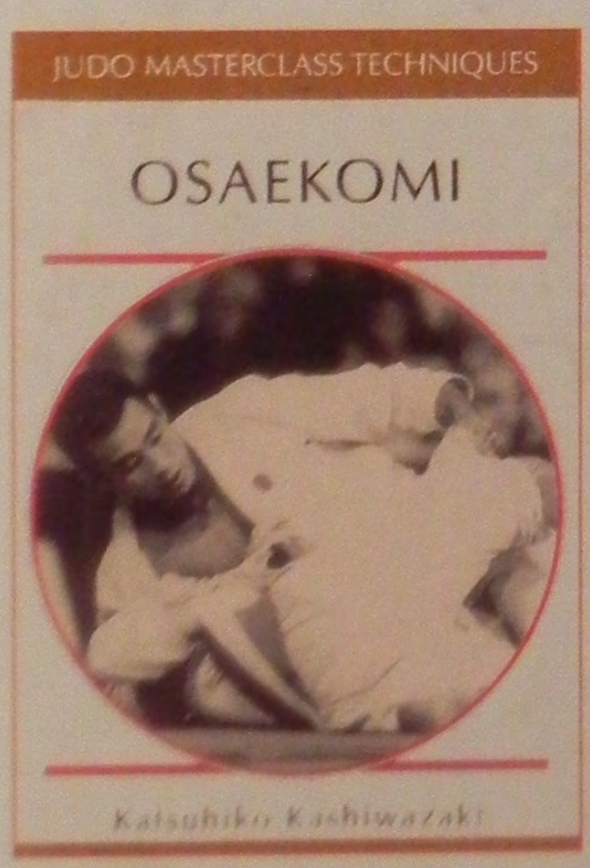

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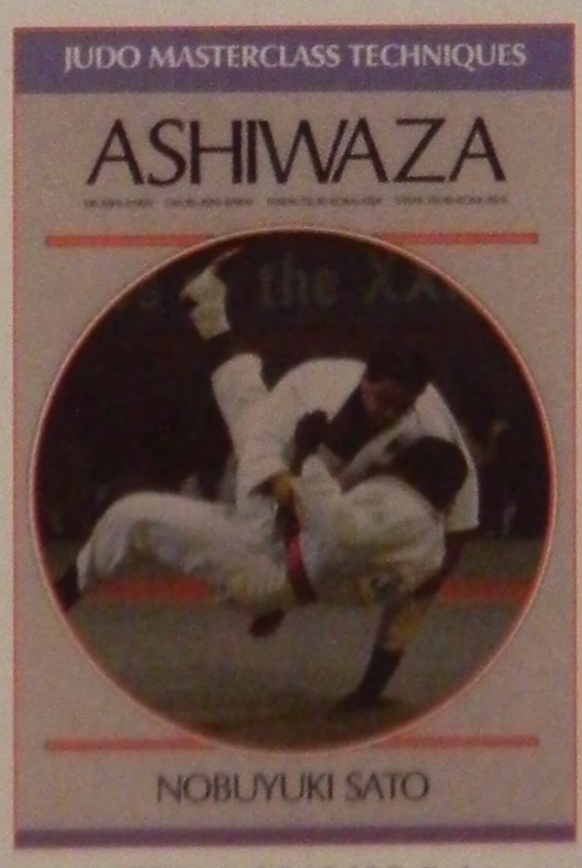

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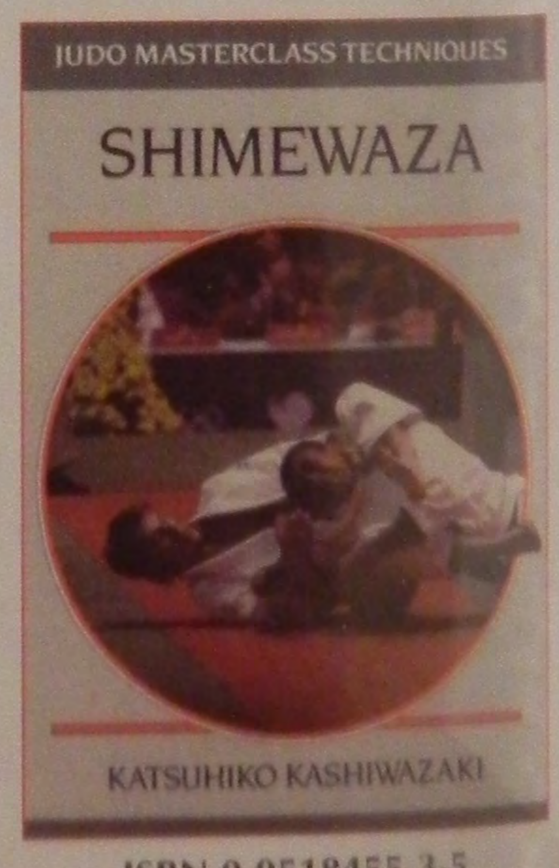

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KATSUHIKO KASHIWAZAKI
&
HIDETOSHI NAKANISHI

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Foreward

Katsuhiko Kashiwazaki and Hidetoshi Nakanishi are leading figuresd in a new wave of Japanese judo champions and teachers. Both learned their judo in the traditional environment of high school and university clubs in Japan before winning national and international championships.

Their contest records speak for themselves. At -65 kg, Kashiwazaki won the All-Japan weight category championship no fewer than six times and won the world title in 1981. He now teaches at the Kokusai Budo Daigaku (International Budo University), which he helped found in 1984.

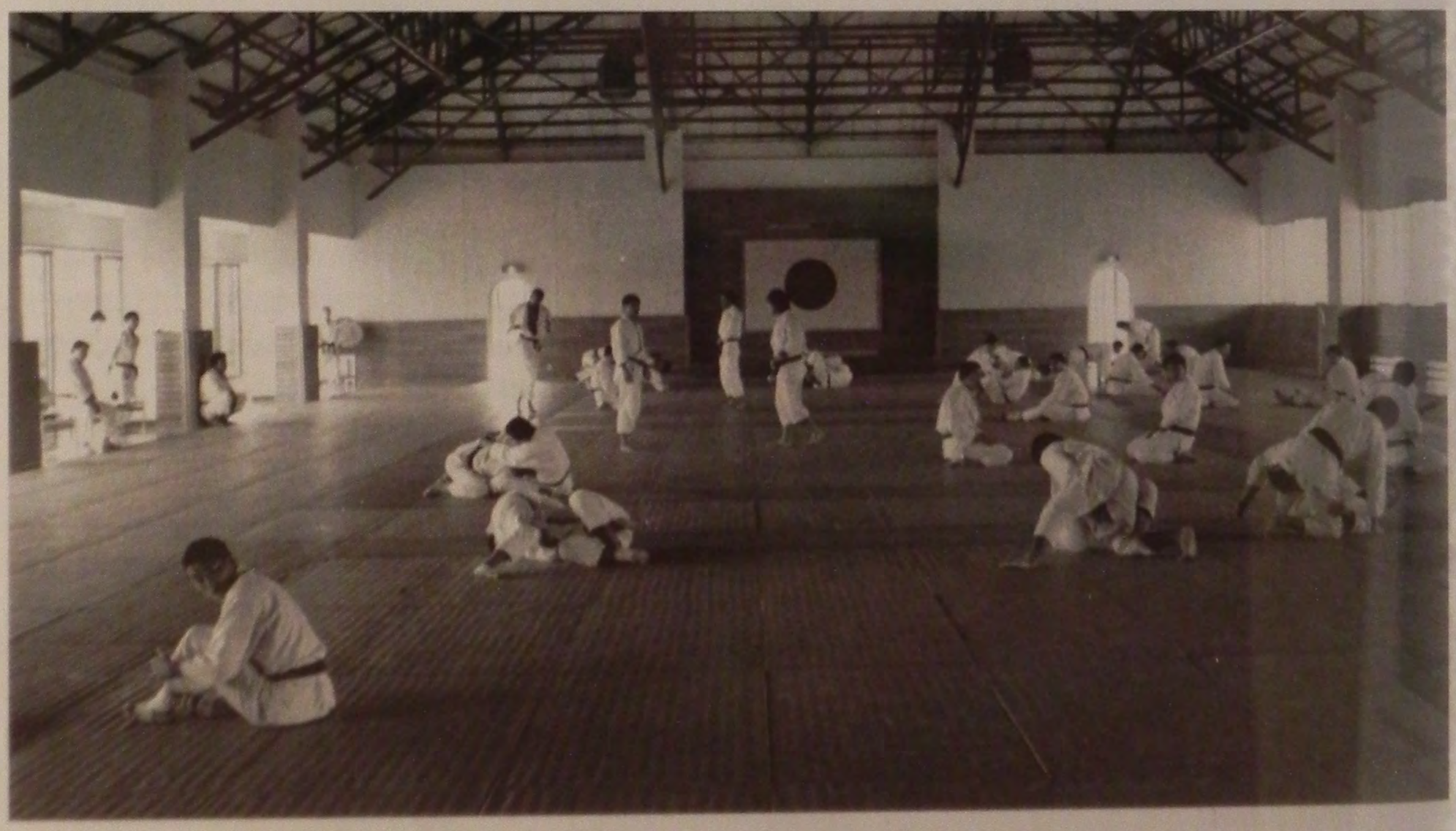
Nakanishi was the leading -71 kg competitor int the early 1980's. He won his world title in 1983 and now teaches at Tokai University, Hiratsuka, one of the strongest judo centres in the world.

Despite this formal background, both have taken a keen interest in Western judo. Both have spent a year in England, where they taught judo while learning English. Their judo ideas and their training methods reflect this international approach to judo.

In *Attacking Judo*, they set out to promote a bold, positive style of judo. They have designed a simple, but remarkably effective blueprint of combinations and counters to serve the main techniques of judo. They have presumed a considerable familiarity with the basic individual techniques, and the implications of different grips. It is from this point that they take up the story, showing how certain movements lead to others, how particular defences require specific responses.

Attacking Judo is arguably the clearest account of what is inevitably, a very complex topic. This is why we at Ippon Books felt it needed to be translated into English.

Nicolas Soames
Senior Editor



The inside of the IBU *dojo* during a relaxed *newaza* session. Note the *o-taiko* (drum) in the left corner. One of the students beats the drum at the start and finish of each *randori*.

Preface

Judo's social significance is most important. Wherever you go, you can join a judo practice. During physical interaction a common ground overcoming barriers of nationality or race is formed and international bonds of friendship can be forged.

Japan, as the birthplace of judo, is looked to for excellence in training and teaching, creating an expectation of leadership among international judo circles. The International Budo University combines Japanese style training with international awareness.

I am delighted that Kashiwazaki and Nakanishi have channelled their experiences into this book of practical skills for intermediate players. The authors, being world-class players with a wealth of experience in international interaction, have enthusiastically tackled this book, bearing in mind the international development of judo. As a technique book, it reflects the attitudes and ideas of the authors in its composition and content.

Matsumae Shigeyoshi
IBU Principal, IJF Honorary Chairman,
Budokan Chairman, Tokai University
President. 1988

In the past, judo, being derived from *bushido*, attached great importance to the values of courage, honour and integrity. Smaller oplayers often beat larger opponents through strategy and judicious use of counter attacks.

Both Katsuhiko Kashiwazaki and Hidetoshi Nakanishi are representative of this approach to judo, and demonstrate it on a daily basis at their respective universities. I recall when Kashiwazki went on a European tour with Tokai University, he was not well-known, but he had an outstanding temperament even then. I have taught Nakanishi since he was a student at Tokai Fifth High School.

Their book *Attacking Judo* includes includes many techniques. I hope you will read the book carefully as it emphasizes the many possibilities of combinations and counter attacks available to those who can execute the basic techniques.

Yasuichi Matsumoto
Professor
Judo Department
International Budo University
1988

The main *dojo* of the Kokusai Budo Daigaku in Katsuura, Japan. The *dojo* runs the length of the first floor. On the other side of the entrance hall is the *kendo* dojo.

Introduction

Judo does not consist of isolated attacks. As one experienced teacher has written: "It is a continuous combination of realistic attacks which concentrate the entire mind and body, exerting all one's powers, spontaneously varying and combining attacks."

The better a player you become, the more equal the abilities of the opponent, the more difficult it is to throw your opponent on a single attack. Furthermore, with the number of competitions having increased recently and with each studying the other's techniques in detail, it is also difficult to find a chance to set up your favourite technique.

Accordingly, rather than wait for a chance to set up your techniques during a fight, you need a type of judo which creates its own opportunities. In other words, you need the ability to draw out from your opponent the type of movement you want him or her to make by setting up your technique using a combination. Of course, it's no good combining techniques thoughtlessly. You have to put together techniques, taking into account your opponent's movements, reactions and in which direction their strength lies.

Naturally, a major premise is that you have the individual techniques under your belt. For the intermediate and advanced players, in addition to being essential if you are to win competitions, the study of technique combinations is one of the main interests of judo.

This book is about combinations and reactions, either in countering your opponent; combining your techniques according to the circumstances or attacking in response to your opponent's actions on the ground.

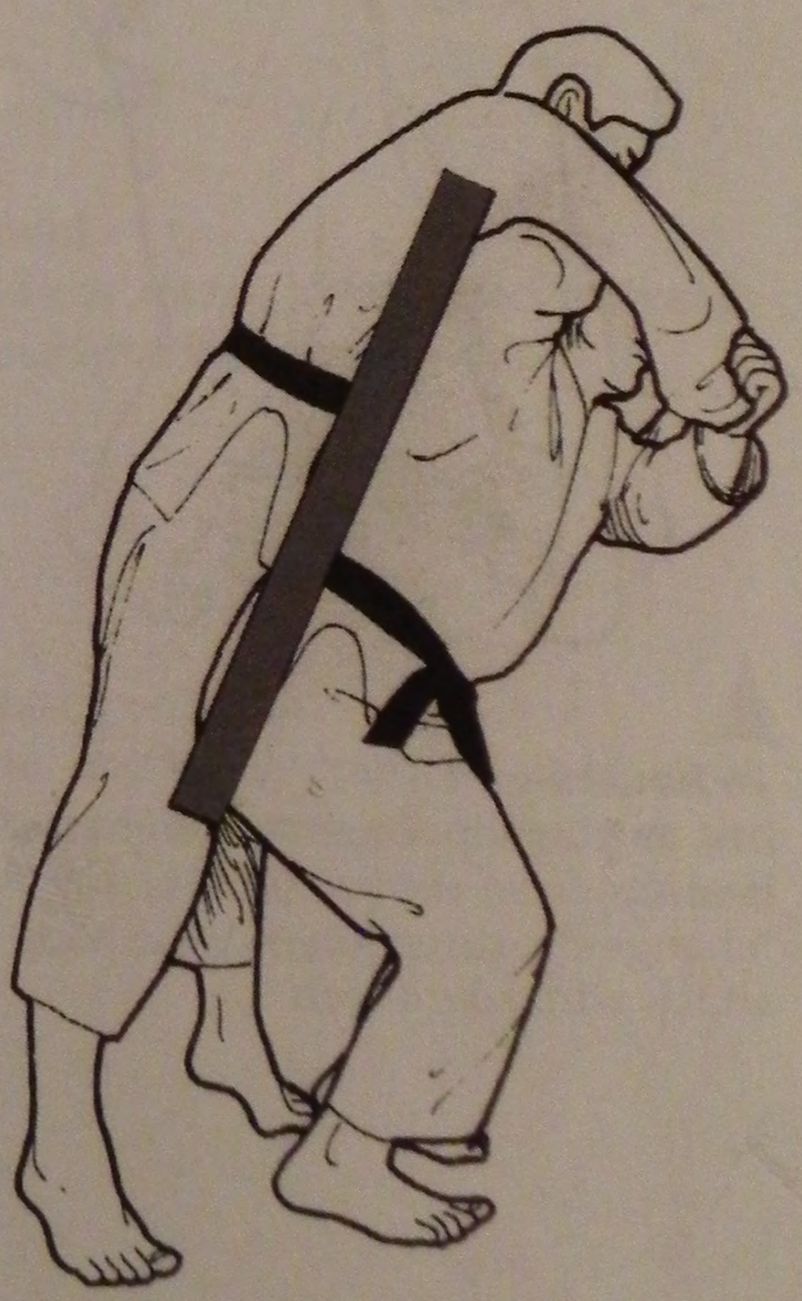
The techniques shown here are all practical combinations which are used in competition and training. We believe that they will be of great use to all students in improving their judo competence.

Katsuhiko Kashiwazaki **Hidetoshi Nakanishi**

背負い投げ SEOI-NAGE

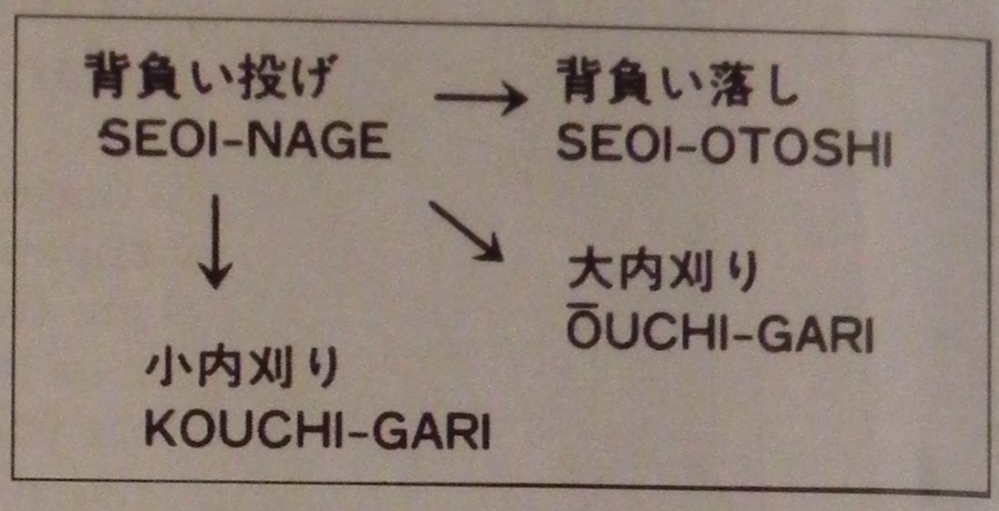
Seoi-Nage
(back-carry throw)

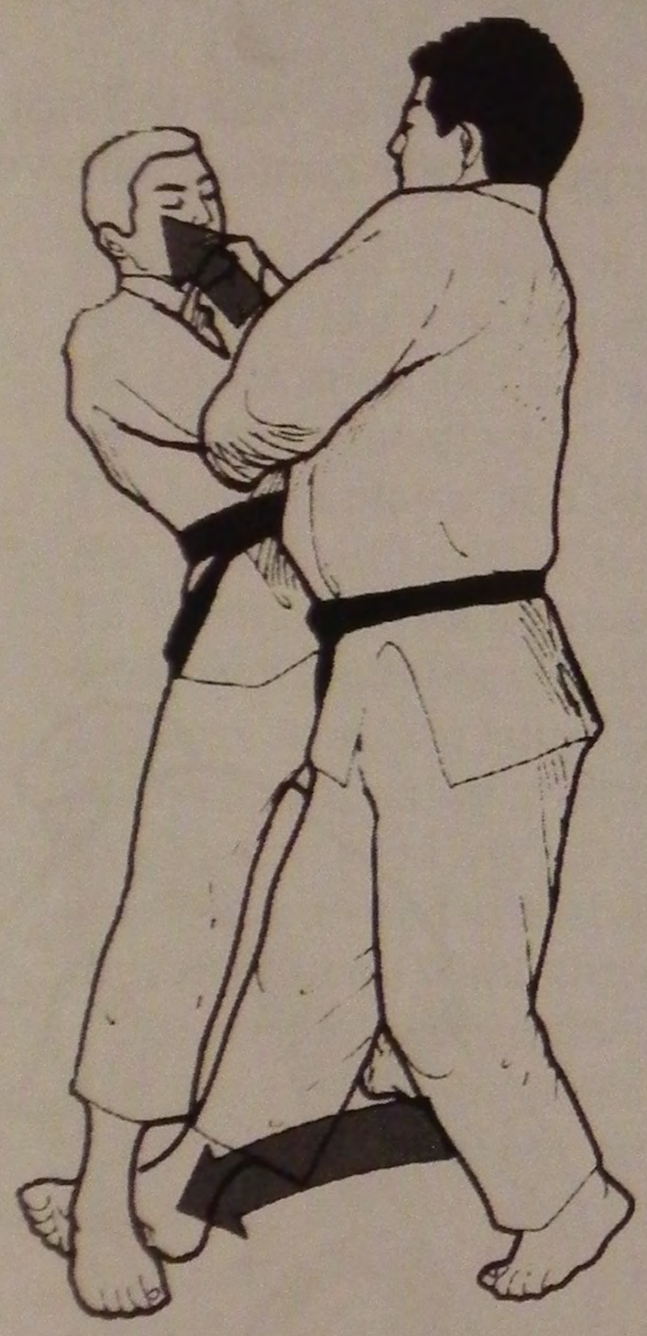
This is one of the most popular techniques in *randori* and competition.
There are two ways of setting it up: moving to the rear or to the front. Whichever you choose, make sure that you break your opponent's balance to the front and roll the little finger of your *tsurite* (lapel grip) into your palm.
Take care not to bend at the waist as you will not be able to make sufficient upper body contact with your opponent.



背負い投げ SEOI-NAGE

COMBINATON TECHNIQUES





To kouchi-gari
Just as your opponent's weight rests on his heel
*change the direction of your body and attack with *kouchi-gari*.

When your opponent blocks your *seoi-nage* by arching backwards…

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IMPORTANT POINT
When setting up a technique in combination, it is necessary to make the first technique convincing and to have good body control. Then, when your opponent is fully occupied with defence, your next technique will be more effective.

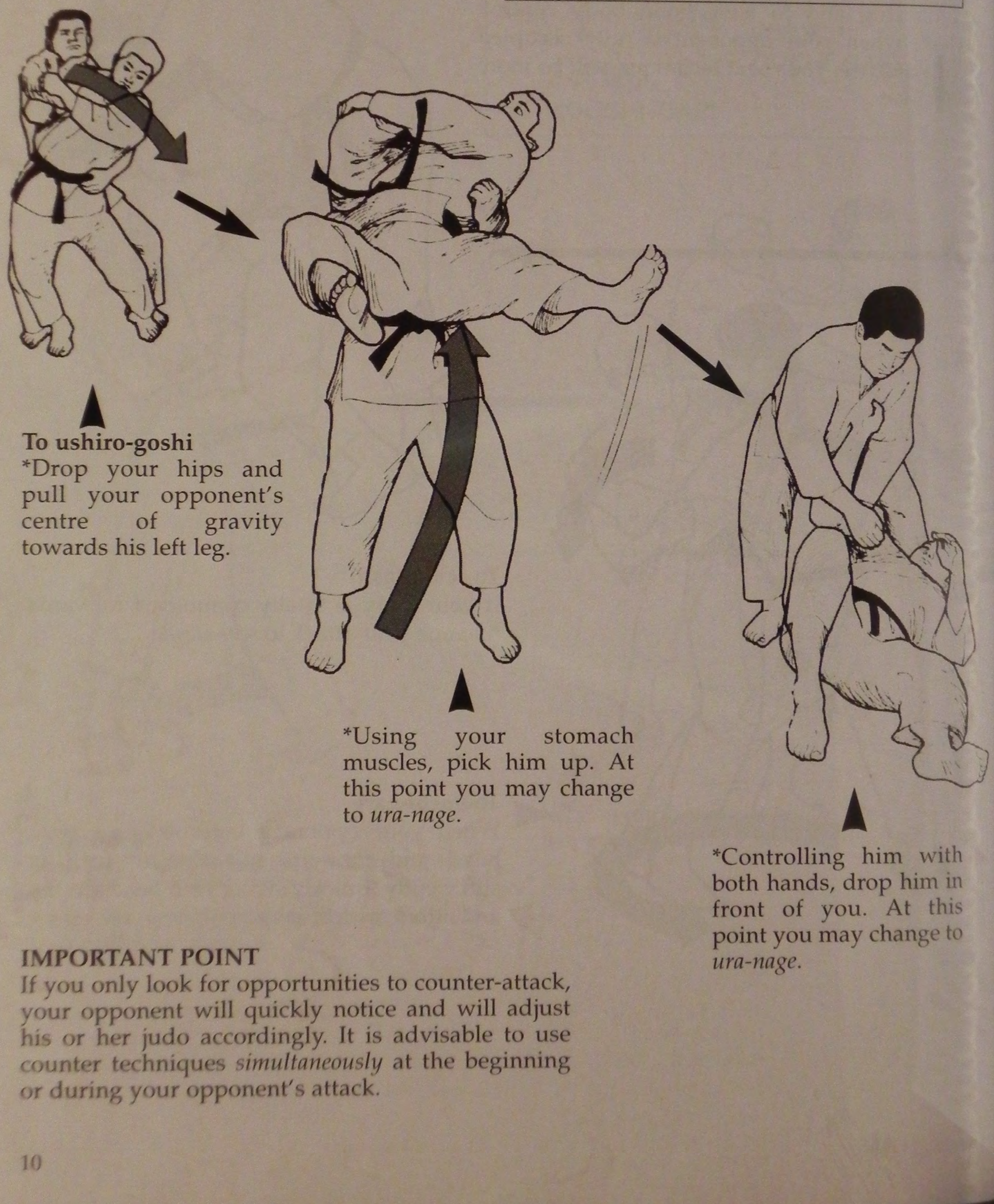
To seoi-otoshi
If your body is totally committed forwards *change your attack to *seoi-otoshi*.

To ouchi-gari
When your opponent controls your right hand and you are not able to turn in sufficiently *quickly swing your head around and attack with *ouchi-gari*.

背負い投げ SEOI-NAGE

COUNTER TECHNIQUES

背負い投げ SEOI-NAGE	→	後　腰 USHIRO-GOSHI



To ushiro-goshi
*Drop your hips and pull your opponent's centre of gravity towards his left leg.

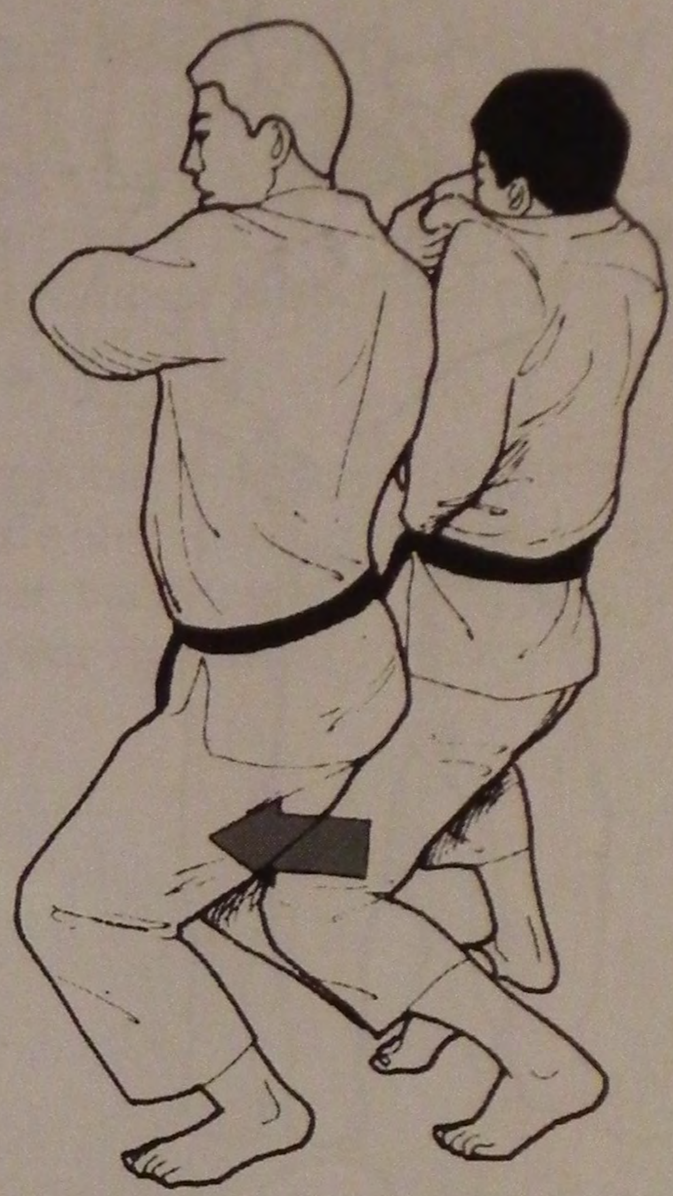
*Using your stomach muscles, pick him up. At this point you may change to *ura-nage*.

*Controlling him with both hands, drop him in front of you. At this point you may change to *ura-nage*.

IMPORTANT POINT
If you only look for opportunities to counter-attack, your opponent will quickly notice and will adjust his or her judo accordingly. It is advisable to use counter techniques *simultaneously* at the beginning or during your opponent's attack.

DEFENCE

*Open out your chest and break away from your opponent's *hikite* (in this case, the left hand). At the same time, push your knee into the back of your opponent's thigh and bend him backwards.



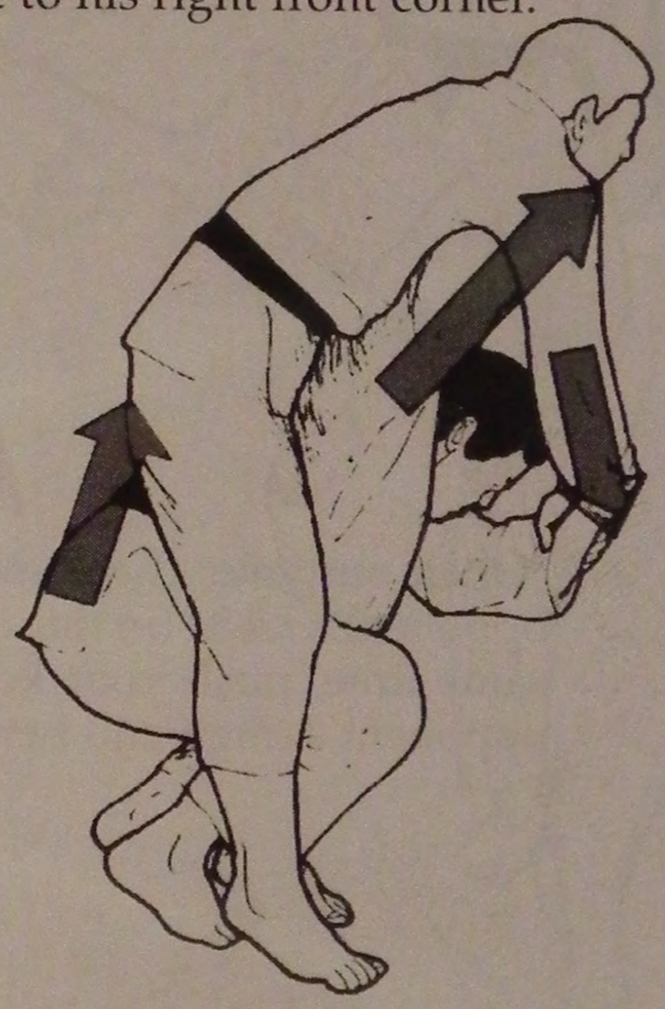
IMPORTANT POINT
Seoi-nage is a difficult technique to counter. Here, we are simply explaining methods of defending against your opponent's technique.

*With your left hand, grip inside your opponent's grip and turn your wrist to prevent the free movement of his right hand.

KATA-ERI-SEOI-NAGE

Seoi-nage is a technique whereby you seize your opponent's lapel swiftly when starting grappling.

In this method of executing *seoi-nage* you get a cross-grip on your opponent's right lapel with your right hand.
There are various ways of setting it up:
*by jumping across in front of your opponent
*by jerking your opponent up and down thus forcing him to lose his balance forwards by pulling your opponent to his right front corner.



Drop seoi-nage
This technique is executed in a single action involving jumping in to get your hips between your opponent's thighs while pushing him over your head with both hands. If you drop to your knees and do not balance on your toes, half the power of the throw is lost.

一本背負い投げ IPPON-SEOI-NAGE

Ippon-Seoi-Nage
(one-handed back-carry throw)

Many famous players favour this throw. It involves trapping one of your opponent's arms, using it to hoist him onto your back and then throwing.

* Break your opponent's balance forwards.
* Close in tightly on his arm with your bicep.
* Bringing your back muscles into play, lift and throw him to your right front corner.

一本背負い投げ IPPON-SEOI-NAGE

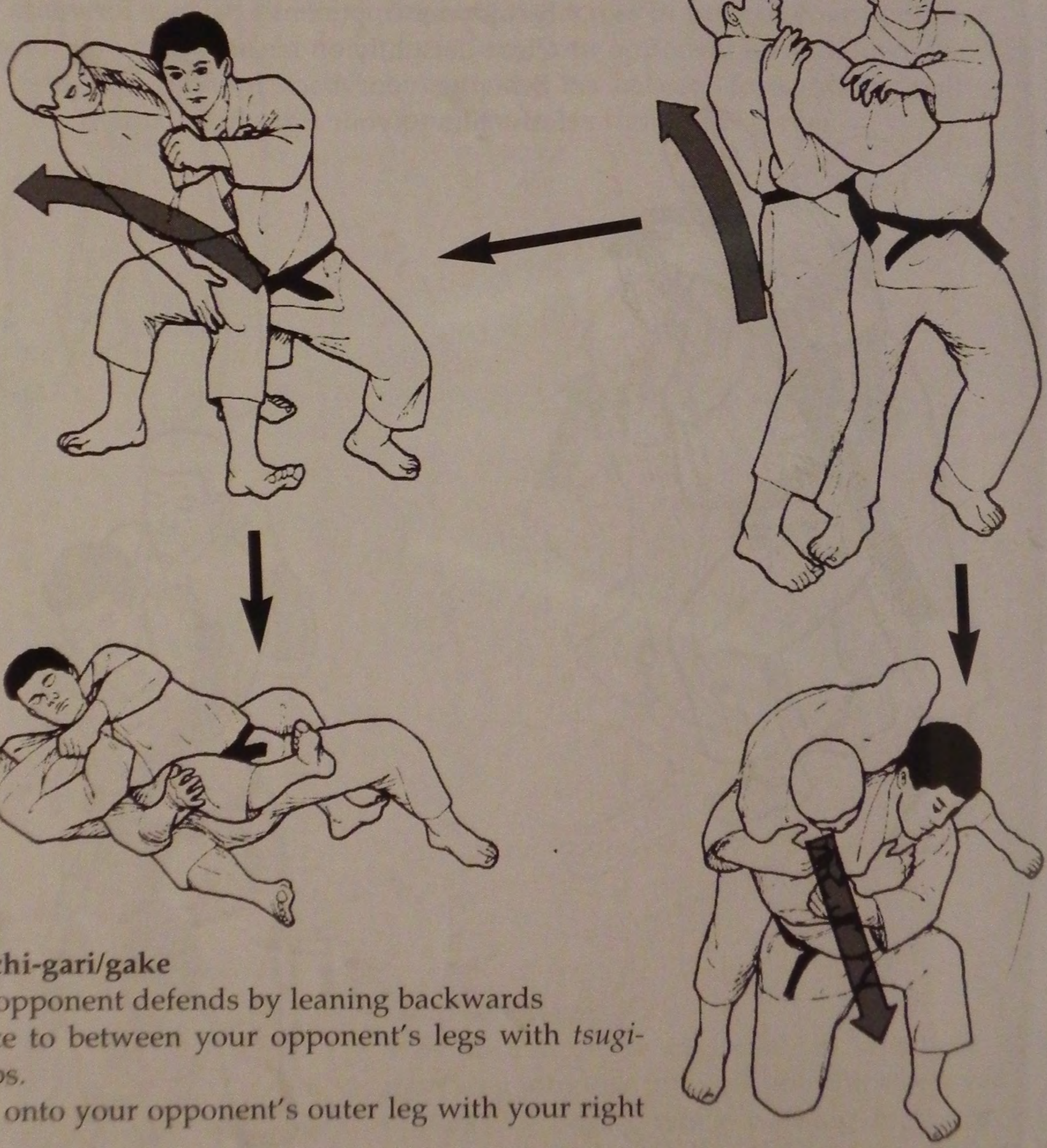
COMBINATON TECHNIQUES

一本背負い投げ
IPPON-SEOI-NAGE → 一本背負い投げ
IPPON-SEOI-NAGE

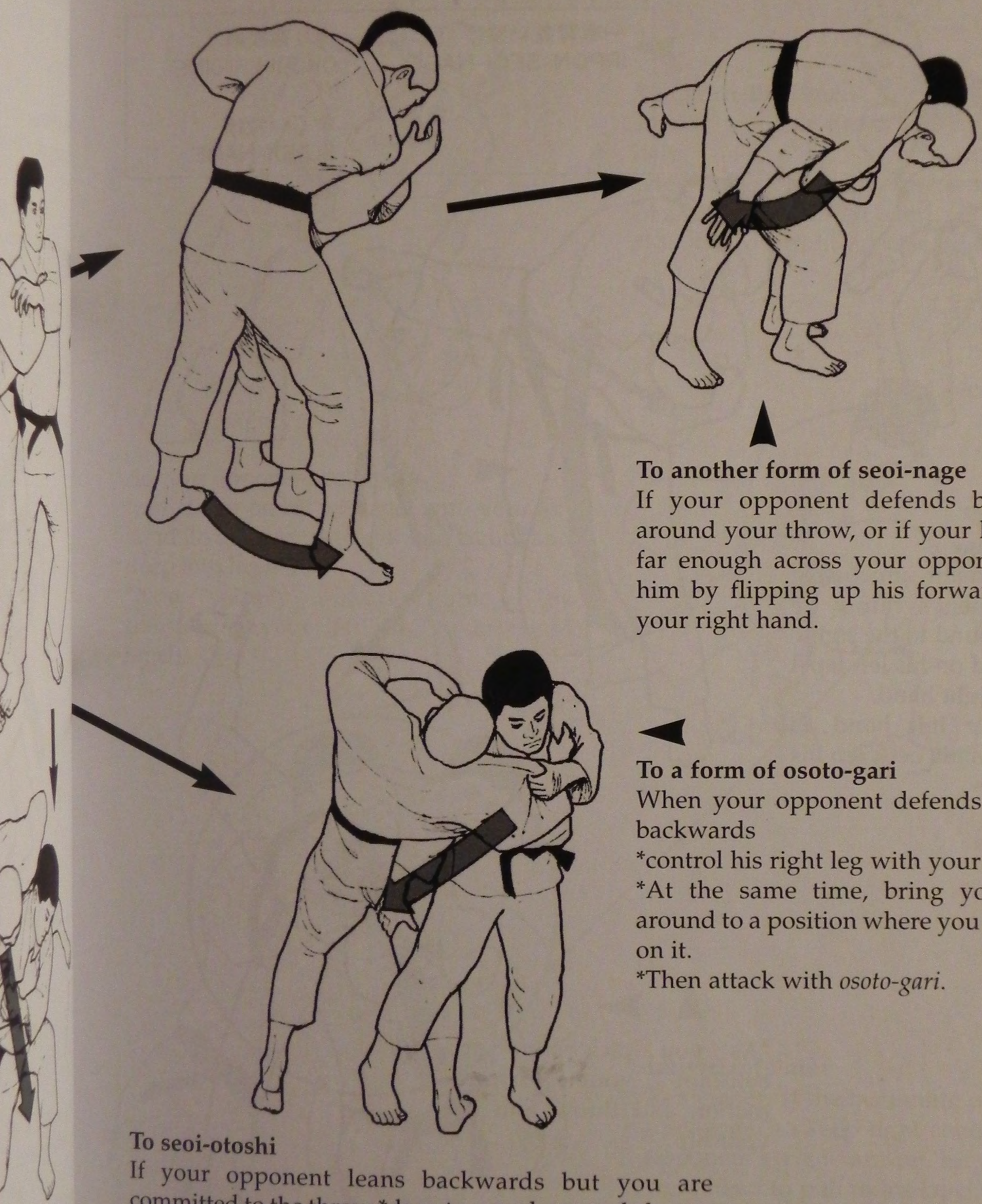
↙ 小内刈り
KOUCHI-GARI

↓ 背負い落し
SEOI-OTOSHI

↘ 大外刈り
ŌSOTO-GARI



To kouchi-gari/gake
If your opponent defends by leaning backwards
*advance to between your opponent's legs with *tsugi-ashi* steps.
*Clamp onto your opponent's outer leg with your right hand.
*Throwing yourself forward, take him down to his rear.



To another form of seoi-nage
If your opponent defends by jumping around your throw, or if your hips are not far enough across your opponent *throw him by flipping up his forward leg with your right hand.

To a form of osoto-gari
When your opponent defends by leaning backwards
*control his right leg with your right land.
*At the same time, bring your left leg around to a position where you can balance on it.
*Then attack with *osoto-gari*.

To seoi-otoshi
If your opponent leans backwards but you are committed to the throw *drop to your knee and change to a form of *seoi-otoshi*.

一本背負い投げ IPPON-SEOI-NAGE

COUNTER TECHNIQUES

一本背負い投げ IPPON-SEOI-NAGE → 送り襟絞め OKURI-ERI-JIME

一本背負い投げ IPPON-SEOI-NAGE → すくい投げ SUKUI-NAGE

To sukui-nage

Avoid the main impetus of your opponent's throw by slipping around to the right.
*Pull around on his left lapel with your right hand.
*Insert your left hand as deep as possible between his legs.

*As you pick him up, continue your forward motion and throw him off your hip.

To Okuri-Eri-Jime
If your opponent tires a very low *ippon-seoi-nage*
*step to the left and put pressure on his left hi area with your left hand.
*Move into a right-hand straddle position.

As your opponent collapses
*pull down on his left lapel with your left hand (to enable you to get your right hand deep into his neck).
*Now apply okuri-eri-jime (by transferring your left grip to his right lapel).

Important Point
Remember, at the beginning of the whole movement to keep tight control on your opponent's right armpit by using your right hand to pull in his lapel. Otherwise, it is very difficult to get your left hand between his legs.

Two examples of *ippon-seoi-nage* turned into *osoto-gari*.

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払い腰 HARAI-GOSHI

Harai-Goshi
(sweeping loin)

This is a popular throw for competition and *randori*.

*Grasp your opponent's right arm and pull it up and out to his right front corner.

*Point your big toe (to put strength in your leg) and sweep his leg back and up from around the knee area.

*Twist your head and upper body to the left.

IMPORTANT POINT

Proper timing is important in sweeping the opponent's leg away and throwing him off balance.

払い腰 HARAI-GOSHI

COMBINATION TECHNIQUES

払い腰 → 外巻込み
HARAI-GOSHI → SOTO-MAKIKOMI

↓ 大外刈り
ŌSOTO-GARI

↘ 内　股
UCHI-MATA

To Osoto-Gari
For opponents who defend by bending backwards and thrusting their hips forwards, change to *osoto-gari*.
*Hop around your opponent on your left leg. (Keep control of his head by pushing the back of our hand into his face).

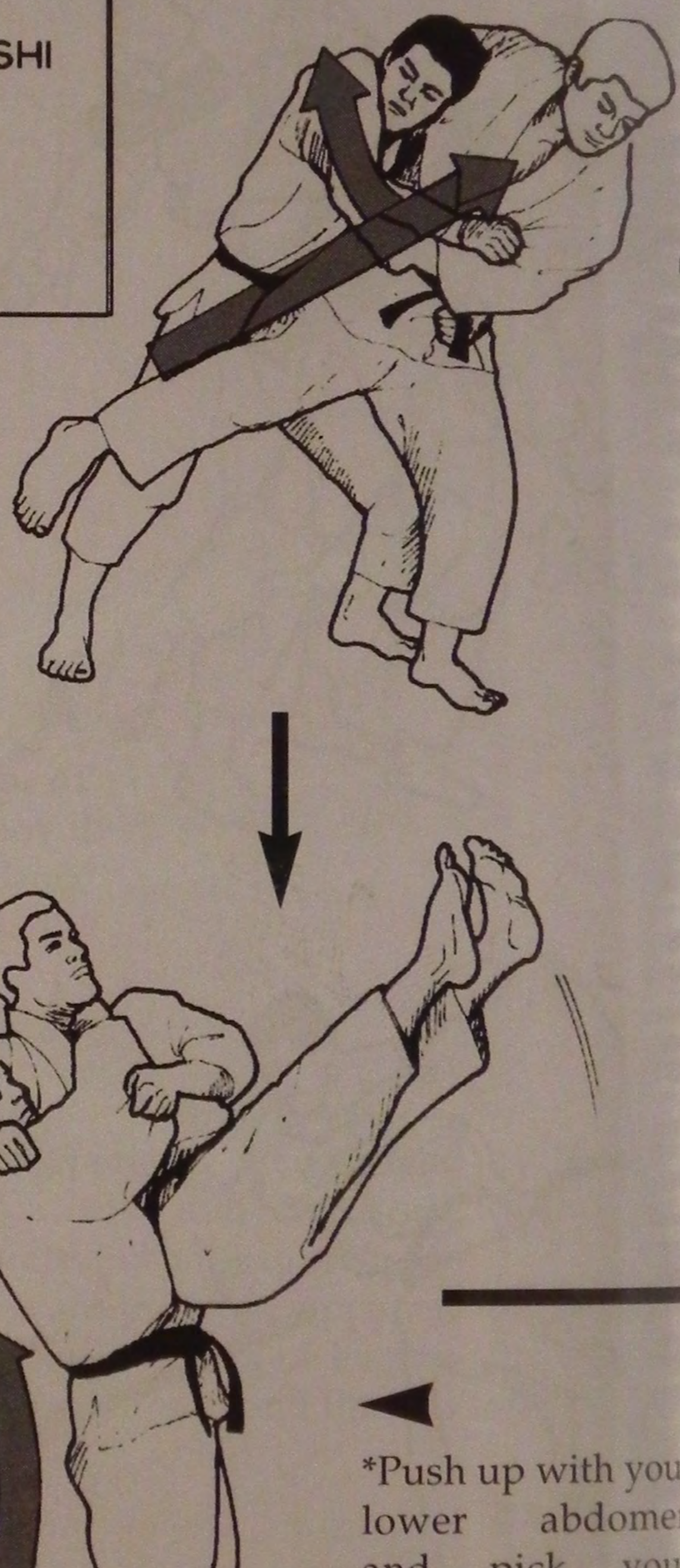
To soto-makikomi
If your opponent ducks his head under your arm
*push your hips right through.
*Change to *soto-makikomi*.

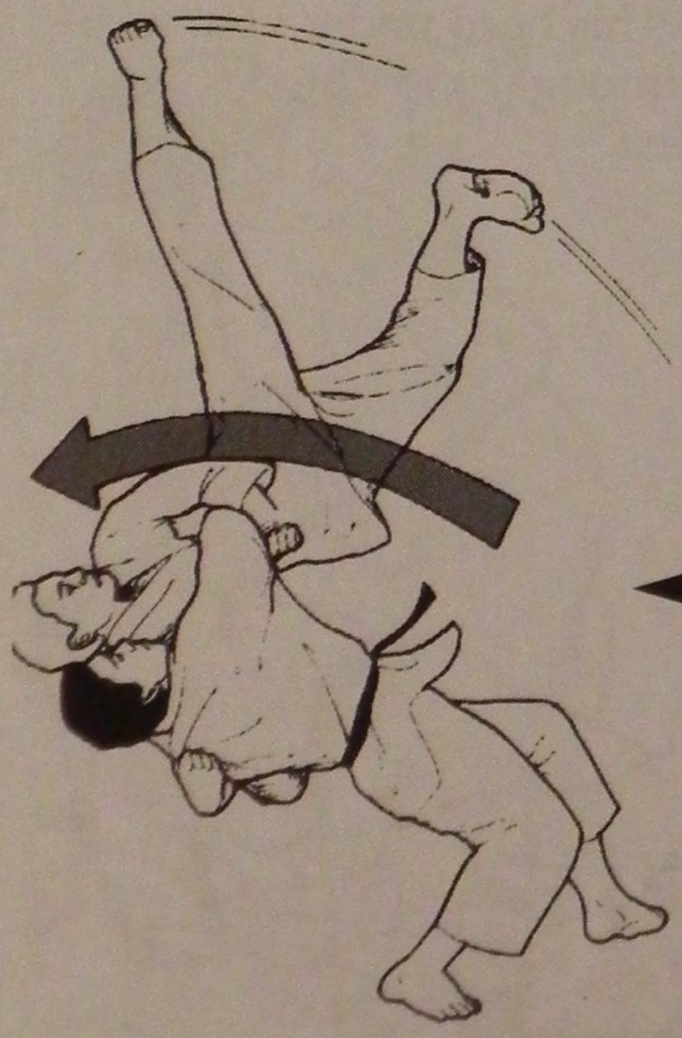
To uchimata
If you missed your opponent's right leg and he steps over
*keep your position and attack with *uchimata*.

払い腰 HARAI-GOSHI

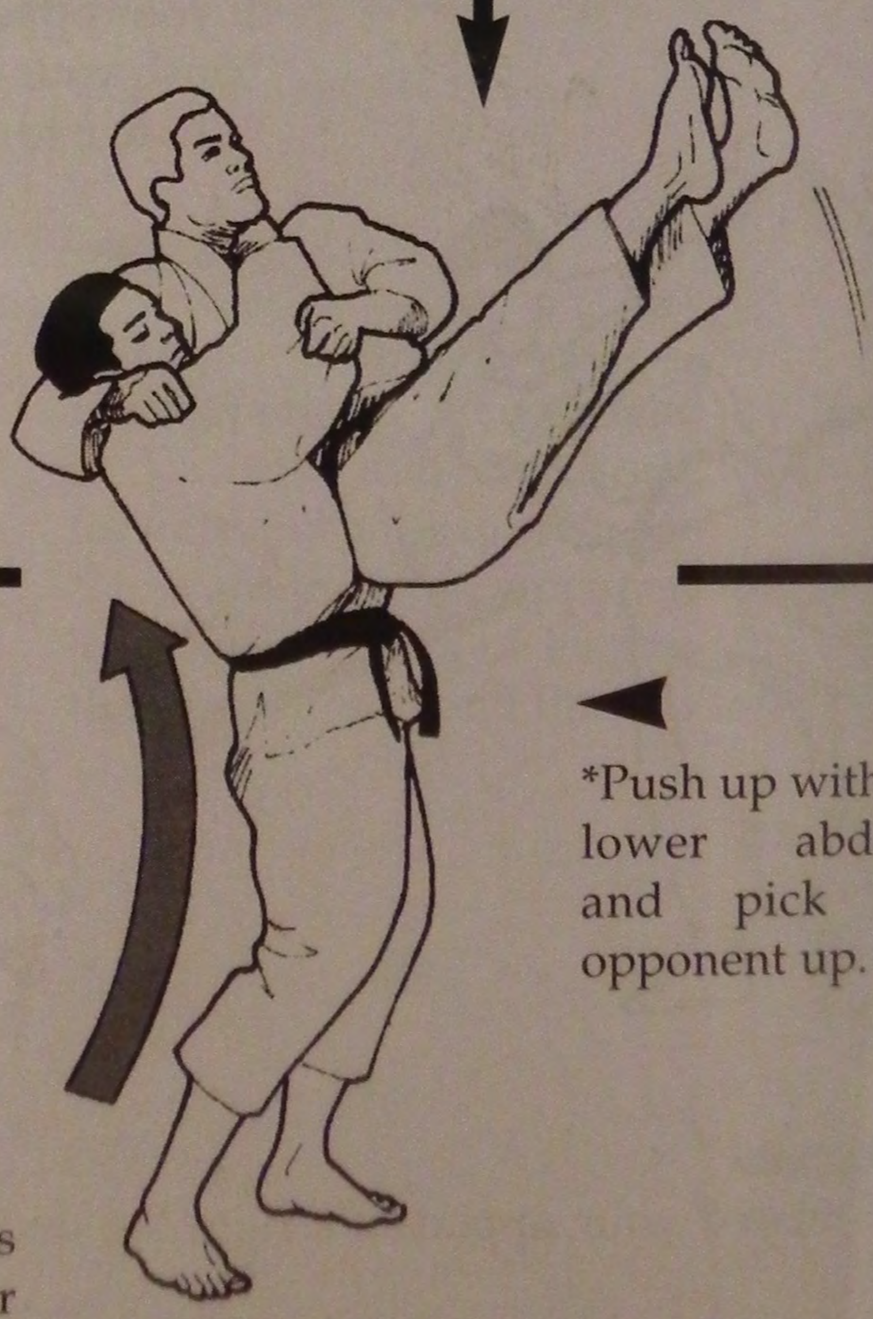
COUNTER TECHNIQUES

It is very important to throw your opponent off balance towards his left (or pivotal) leg.
*Pull back with your right hand to free the side of your body.
*Clamp down with your left hand on your opponent's left hip.
*Pull down onto his pivotal leg.

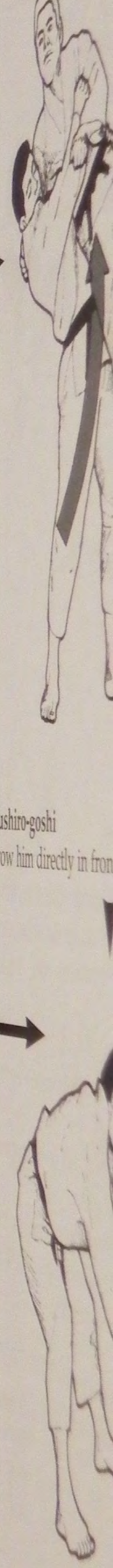


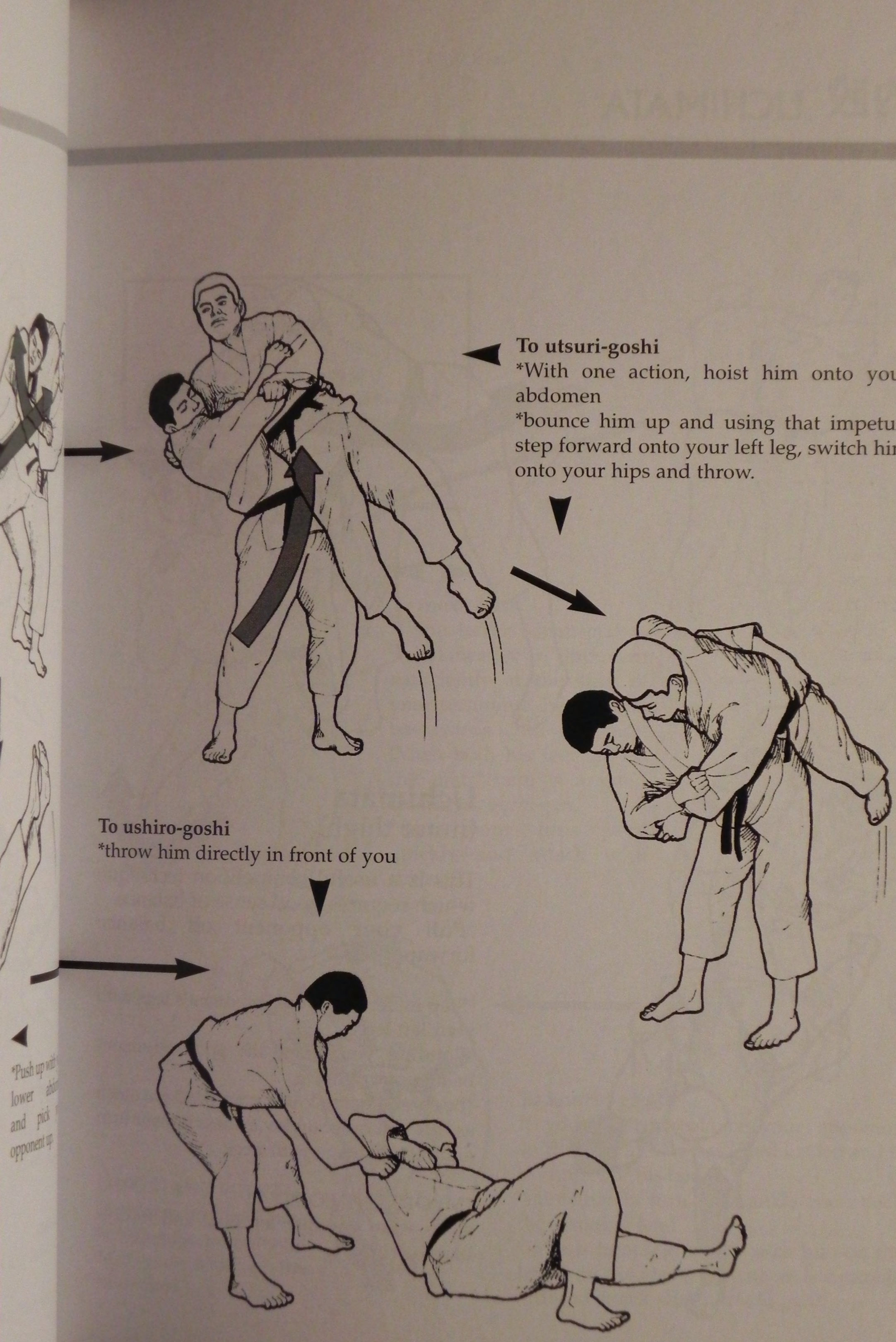


To ura-nage
*Throwing your body directly backwards use your momentum to throw him over your left shoulder.



*Push up with your lower abdomen and pick your opponent up.

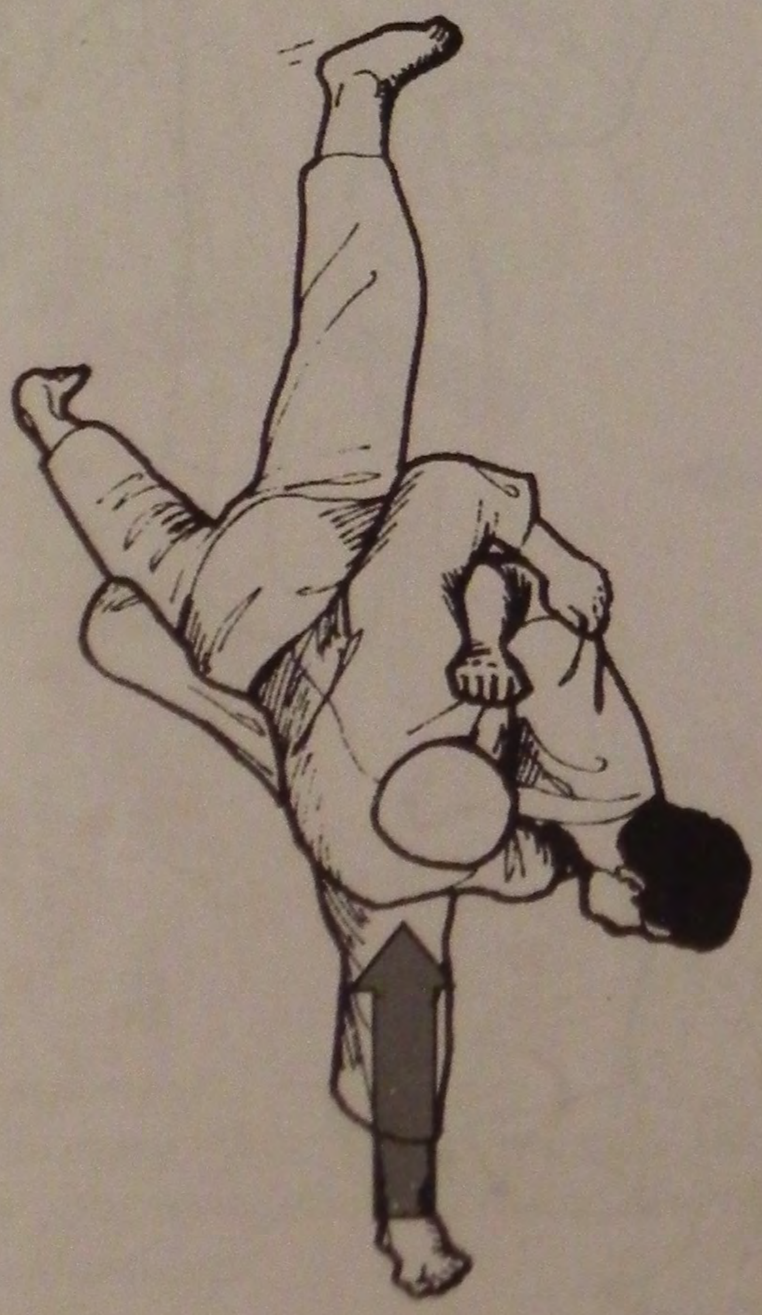




To utsuri-goshi
*With one action, hoist him onto your abdomen
*bounce him up and using that impetus, step forward onto your left leg, switch him onto your hips and throw.

To ushiro-goshi
*throw him directly in front of you

内股 UCHIMATA



Uchimata
(inner thigh)

This is a useful competition technique which requires good sense of balance.
*Pull your opponent off balance forward.

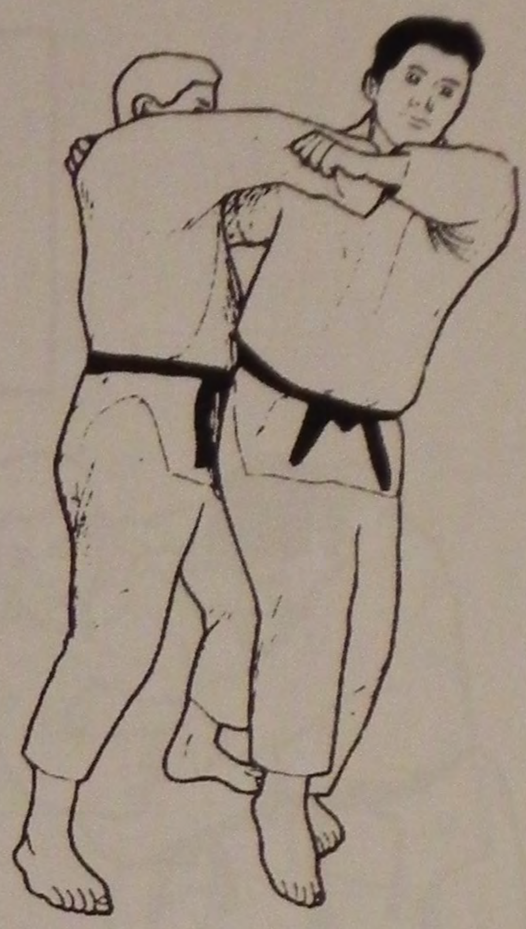
*Step in between your opponent's legs with your left leg.
*Pointing your toes, lift your opponent using your right leg.
*Be careful not to lower your head too much as this will cause awkwardness in your turn and may damage your neck.

IMPORTANT POINT
Keep your standing leg bent and flexible like a spring.

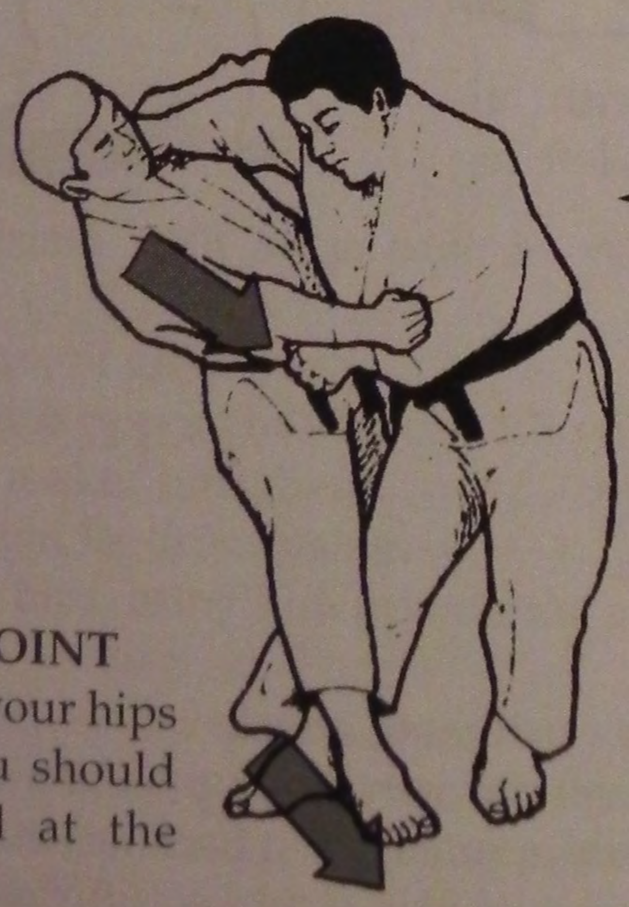
内股
UCHIMATA

↙ 大内刈り
ŌUCHI-GARI

↘ 小内刈り
KOUCHI-GARI



To ouchi-gari
If you haven't managed to unbalance your opponent sufficiently at the start of your technique, he can pull backwards in defence. When both his feet are on the mat, there is a good chance for *ouchi-gari*.
*Turn your hips very quickly and attack with *uchimata*.



To kouchi-gari
If you don't unbalance your opponent sufficiently and he has lifted his leg and is in control of his body
*immediately turn your ankle and attack the standing leg.
*If he is hopping, try to catch him on the hop (you can also feint with an *uchimata* in order to attack with a *kouchi-gari*).

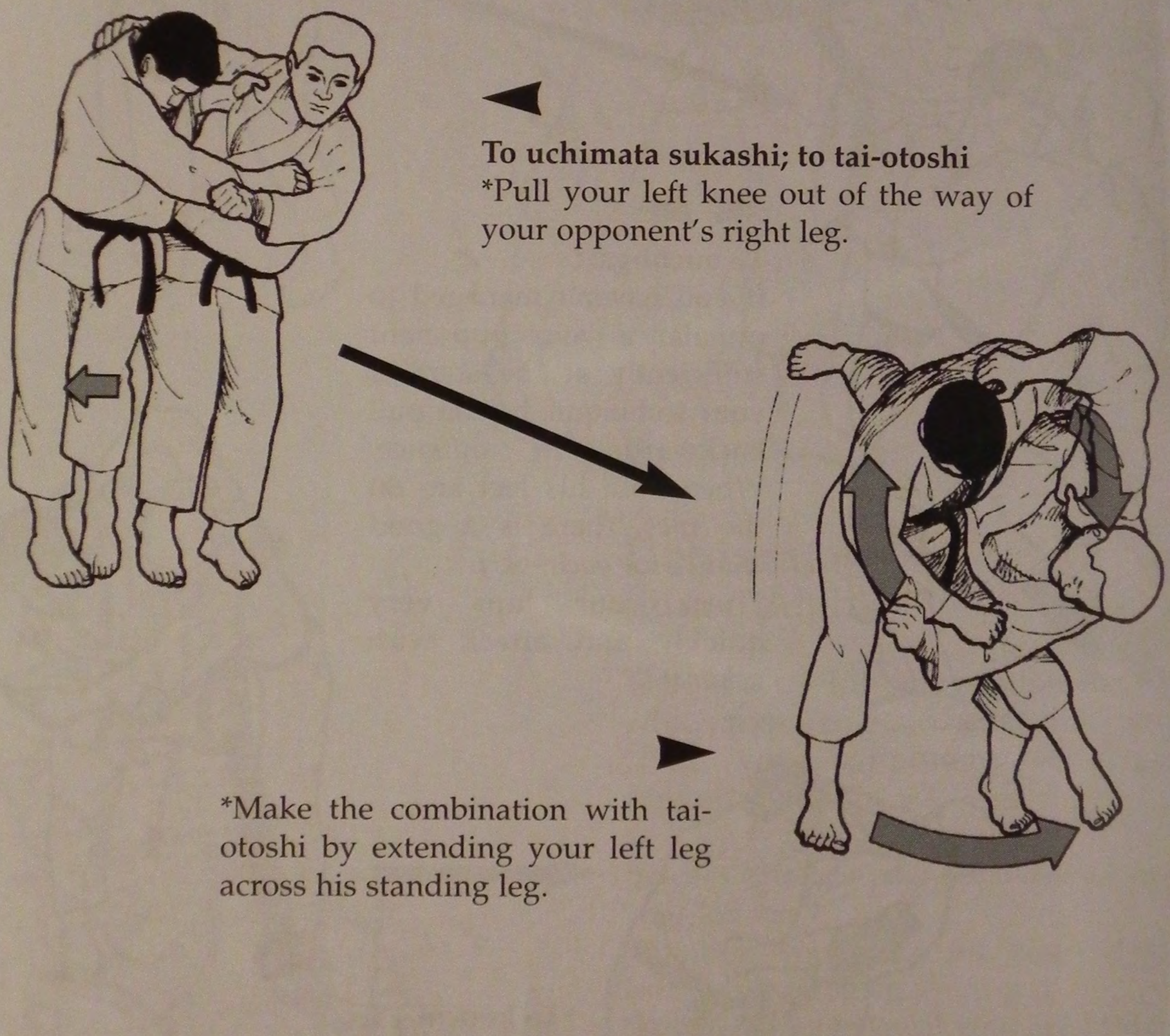
IMPORTANT POINT
In order to turn your hips fast enough, you should turn your head at the same time.

内股 UCHIMATA

COUNTER TECHNIQUES

内股 UCHI-MATA → すくい投 SUKUI-NAGE

内股 UCHI-MATA → 内股すかし UCHIMATA-SUKASHI → 体落し TAI-OTOSHI

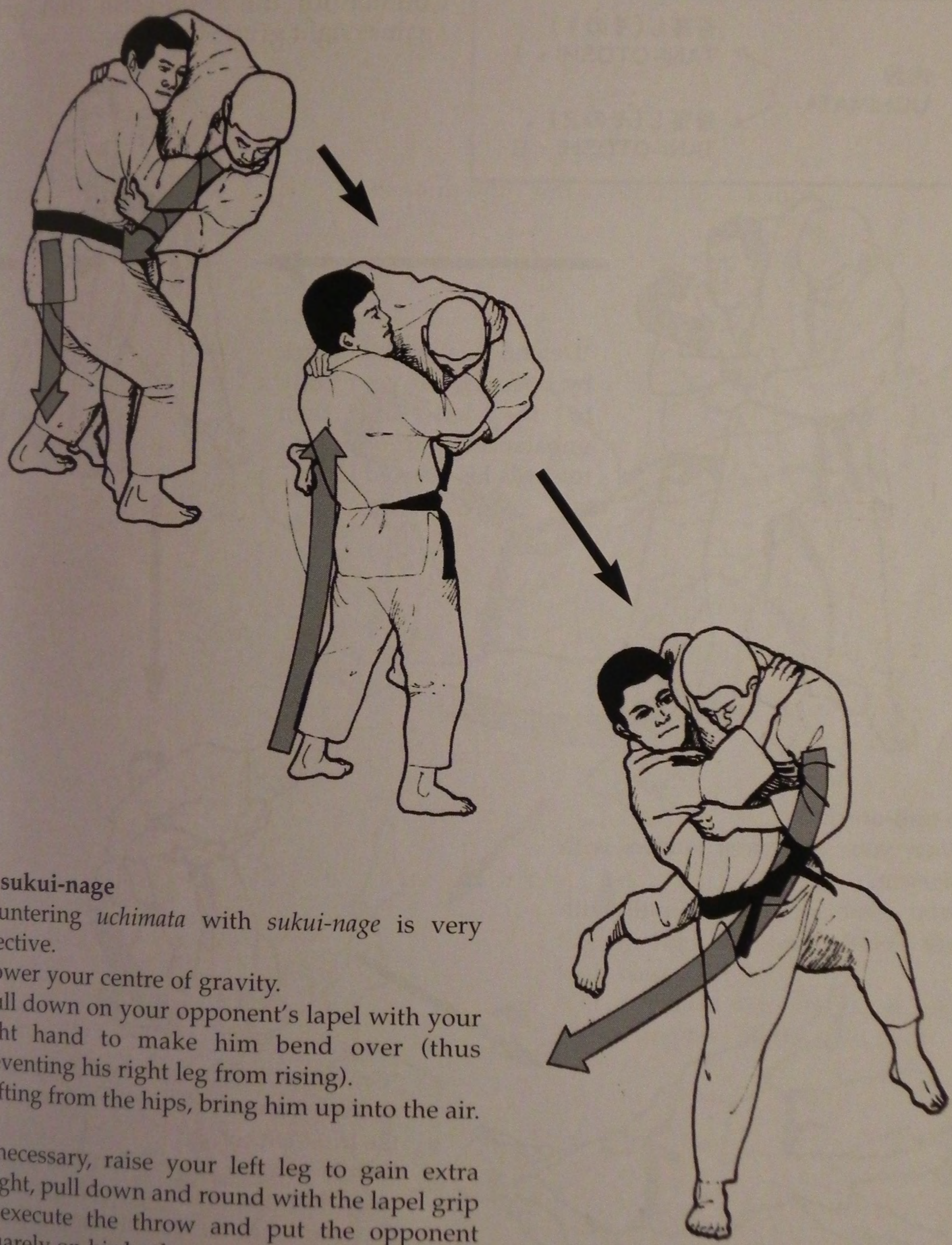


To uchimata sukashi; to tai-otoshi
*Pull your left knee out of the way of your opponent's right leg.

*Make the combination with tai-otoshi by extending your left leg across his standing leg.

IMPORTANT POINTS

It is very important to predict your opponent's uchimata attack.
Uchimata sukashi is a technique with wich you can throw your opponent using hand control only. However, if you combine it with *harai-goshi* or *tai-otoshi*, it becomes more of a certainty. It is especially good for opponents with an opposite grip (*kenka-yotsu*).



To sukui-nage

Countering *uchimata* with *sukui-nage* is very effective.

*Lower your centre of gravity.

*Pull down on your opponent's lapel with your right hand to make him bend over (thus preventing his right leg from rising).

*Lifting from the hips, bring him up into the air.

If necessary, raise your left leg to gain extra height, pull down and round with the lapel grip to execute the throw and put the opponent squarely on his back.

内股 UCHIMATA

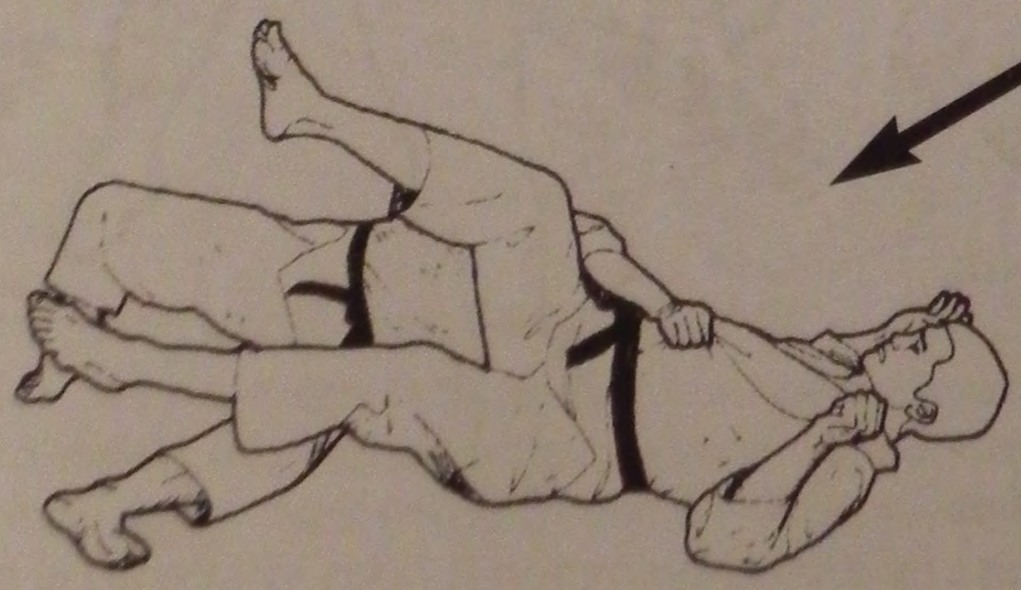
COUNTER TECHNIQUES

内股
UCHIMATA

→ 谷落し（その1）
TANI-OTOSHI・I

→ 谷落し（その2）.
TANI-OTOSHI・II

To tani-otoshi
When your opponent attacks with *uchimata*
*drop your weight and pull with your sleeve grip.



Counter for the *kenka-yotsu* (left grip against right grip) situation.

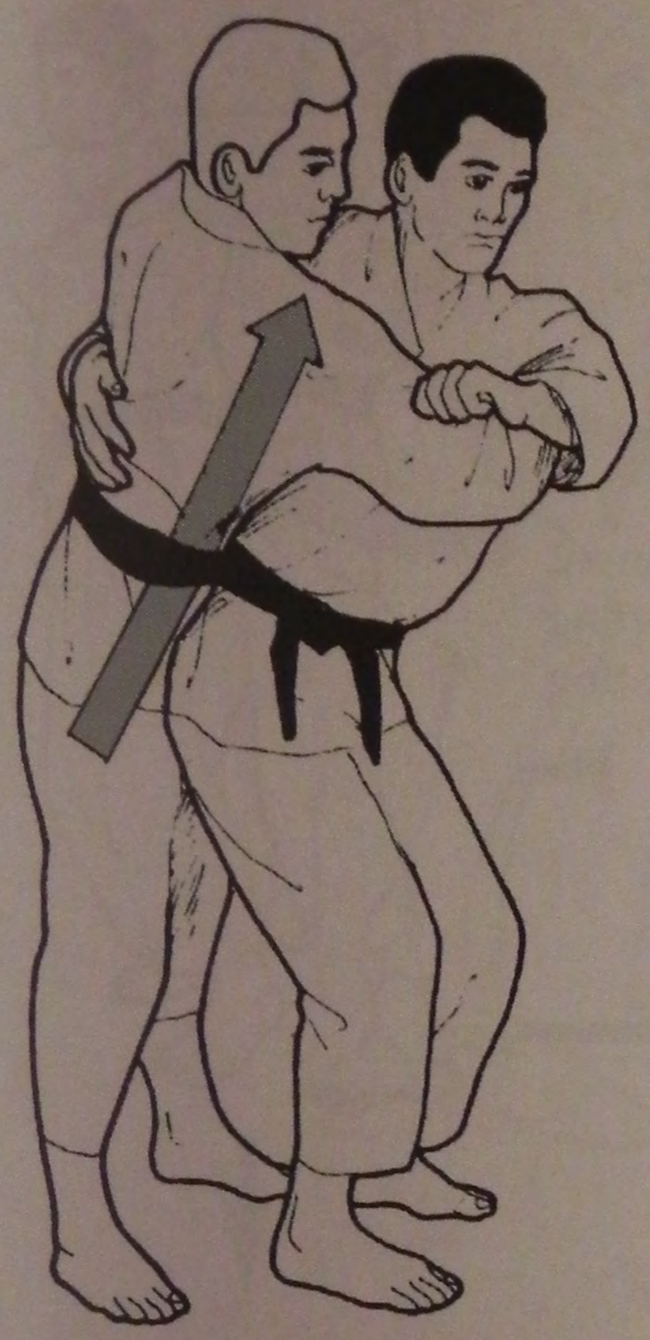
*Defend against his attack by opening out your body to the left and then unbalance your opponent towards his pivoted leg.

*Grasp his hips with your right hand and step forward with your left foot into the front left corner.
*While you are moving forward extend your left leg and bring him down backwards. Move quickly into a hold-down.

If he steps with you to regain his balance
*sweep him forcefully off his feet with your right leg.
*Go down to the mat with him, controlling him all the way.

Japan's Shinji Hosokawa and his brilliant *uchimata-sukashi*.

大腰 Ō-GOSHI

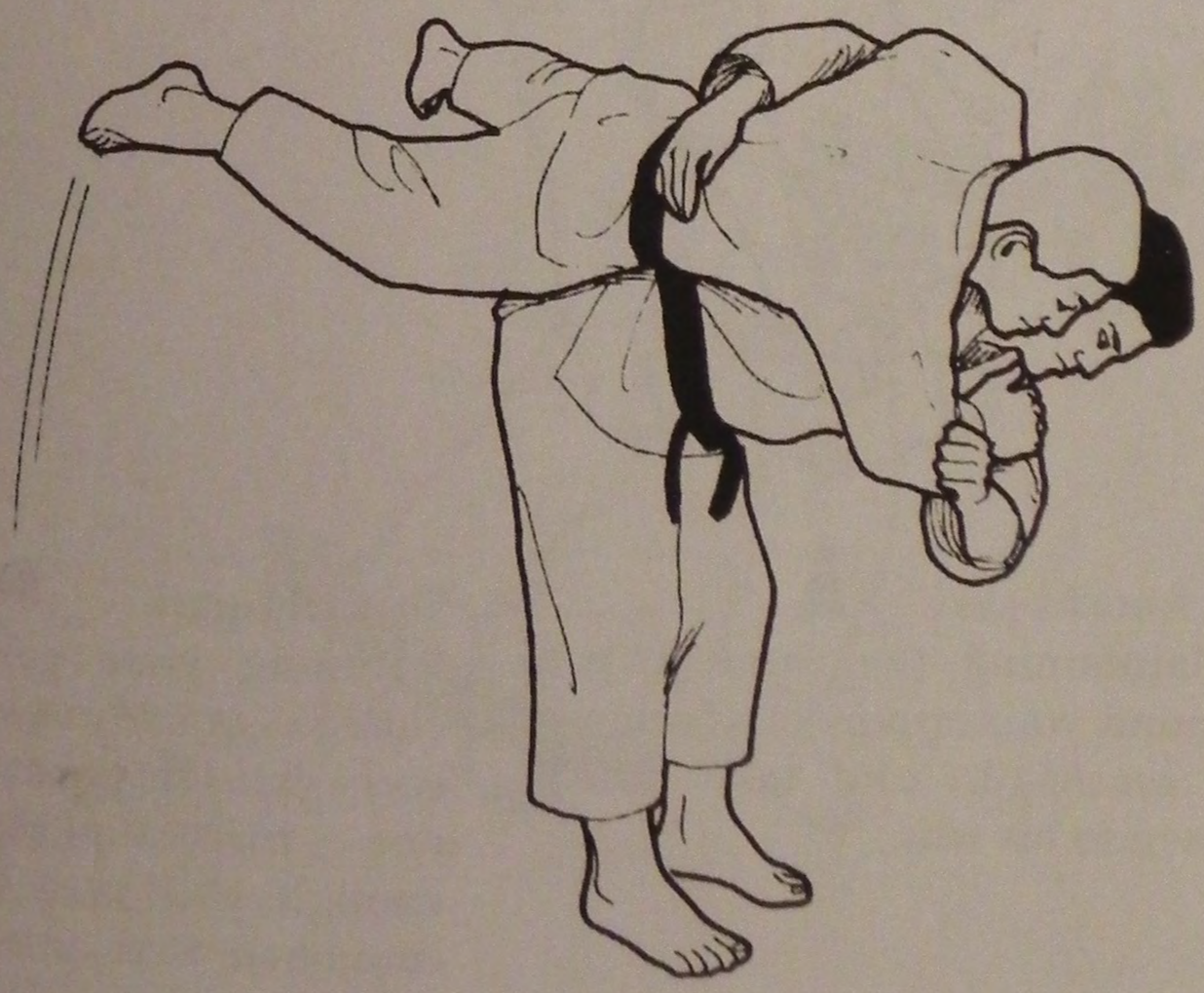


O-goshi
(major hip)

This is the fundamental technique of *koshi-waza* (hip techniques). You should maintain solid contact between your back and your opponent's upper body.

If you practise throwing left and right and attacking when circling your opponent clockwise and anti-clockwise, it will be of practical use in many techniques.

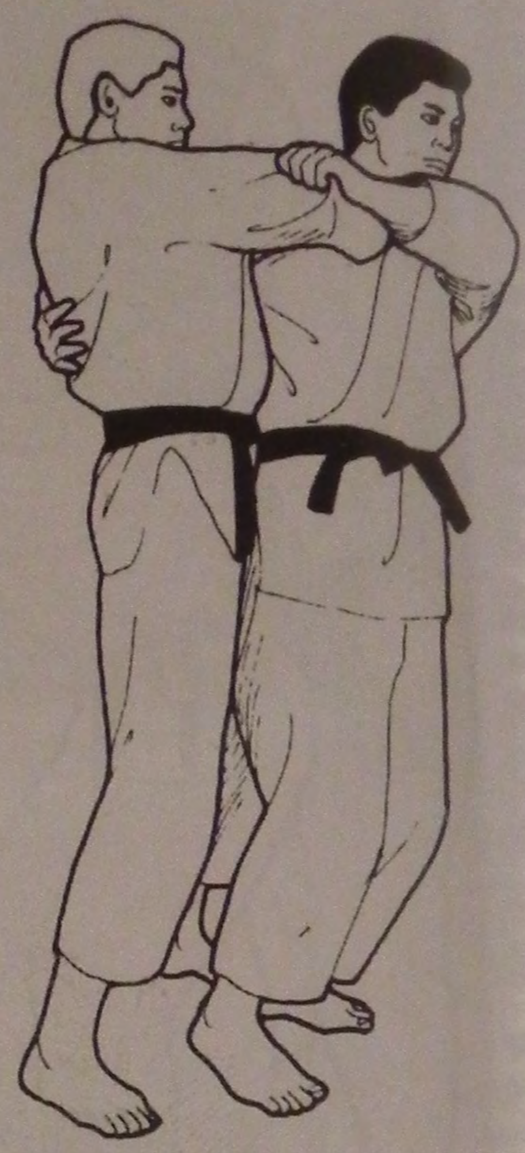
IMPORTANT POINT
This is a technique which is of more use against an opponent with an opposite grip rather than similar grip i.e. left/right not right/right. In these cases, your opponent's *hikite* (sleeve grip) will not interfere with your throw.



大腰 Ō-GOSHI

COMBINATION TECHNIQUES

If your opponent defends by dropping his hips and thrusting them forward… ►



To kouchi-gari ▲

*Maintaining the same grip around your opponent, change to *kouchi-gari* and take him down to his rear.

To ouchi-gari ►

*Keeping your grip, change quickly into *ouchi-gari*. If you do not turn quickly enough you may be countered.

To harai-goshi
If you can't get good contact with your hips because your opponent has jumped around your throw, *without changing your grip, attack with harai-goshi.

IMPORTANT POINT
This technique is effective when your opponent evades your attack by raising his right leg and attempting to come around the side. Apart from *harai-goshi*, you can also combine *ogoshi* with *uchimata*, *hane-goshi* or a further attempt at *ogoshi*.

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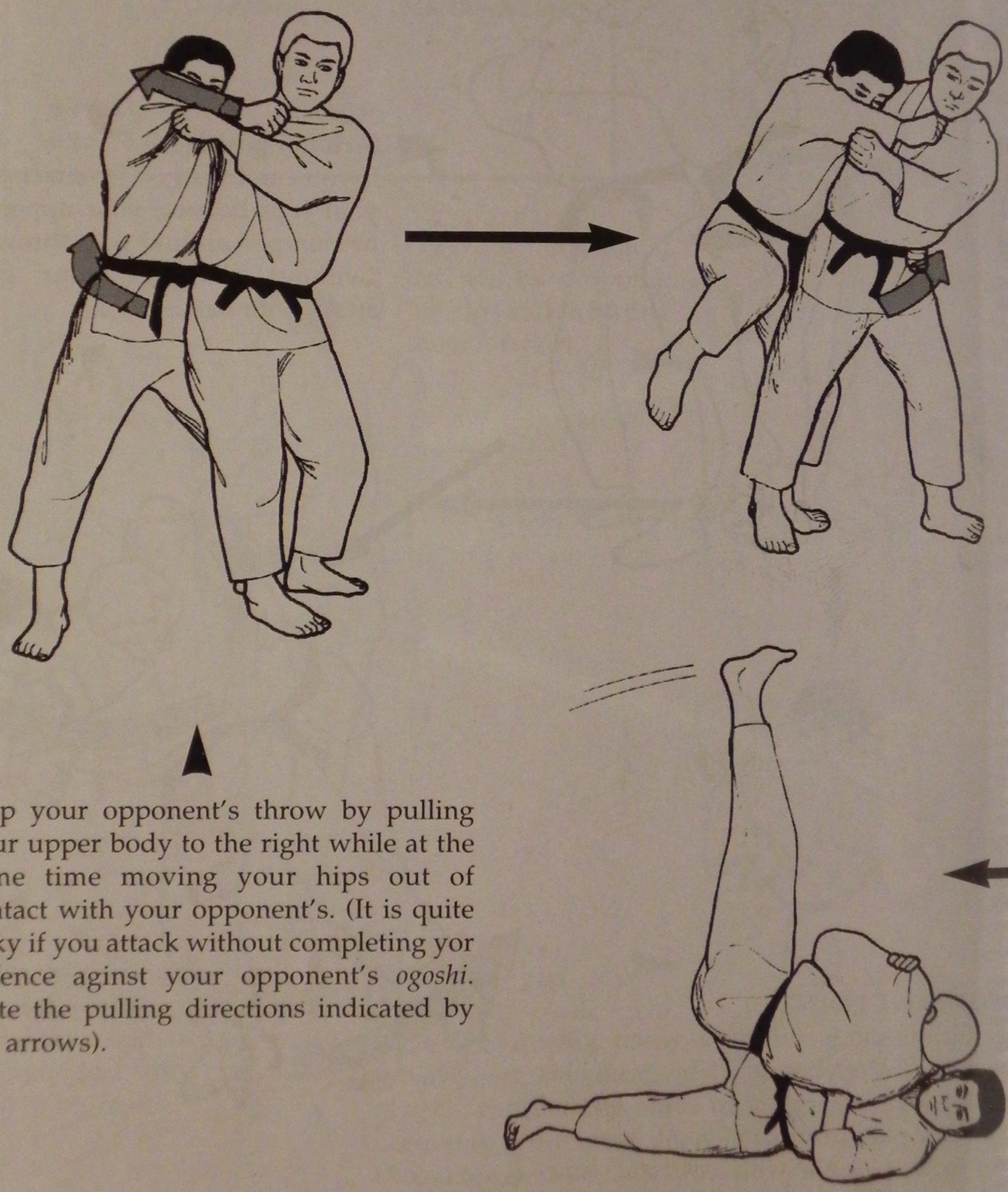
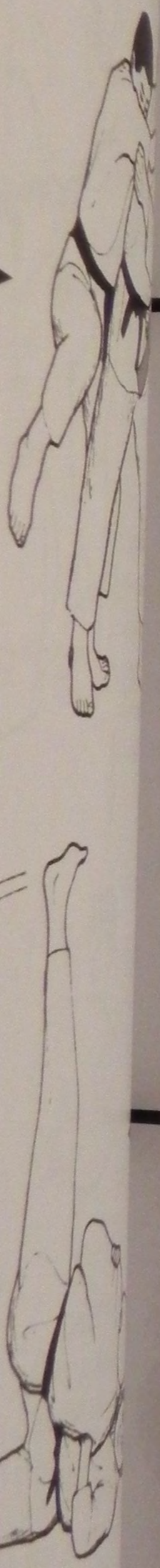
大腰 Ō-GOSHI

COUNTER TECHNIQUES



Stop your opponent's throw by pulling your upper body to the right while at the same time moving your hips out of contact with your opponent's. (It is quite risky if you attack without completing yor defence aginst your opponent's *ogoshi*. Note the pulling directions indicated by the arrows).

大腰 → 横車
Ō-GOSHI YOKO-GURUMA

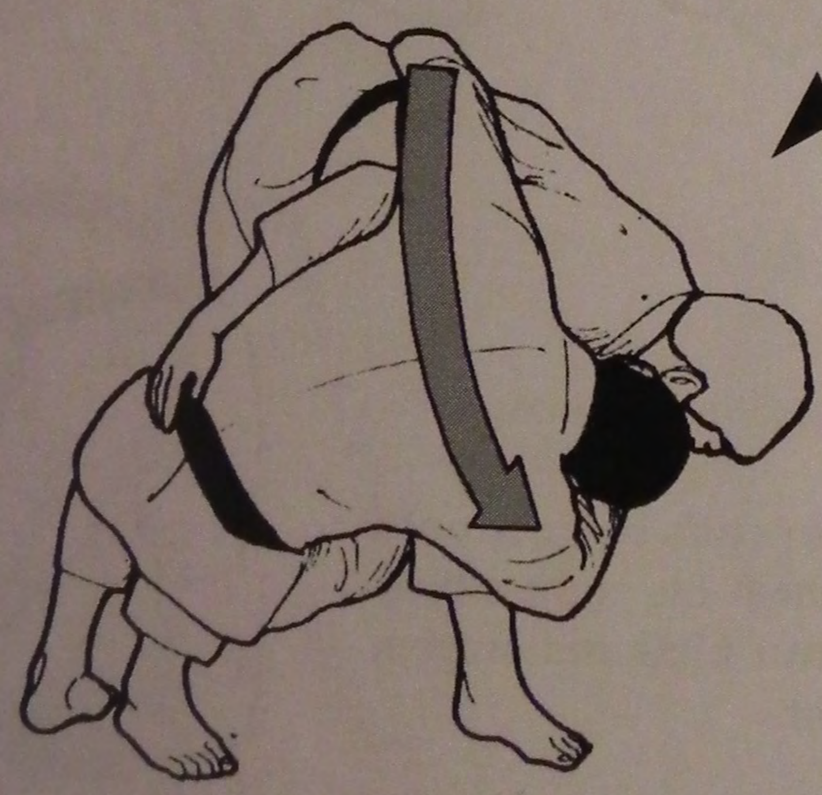


To yoko-guruma

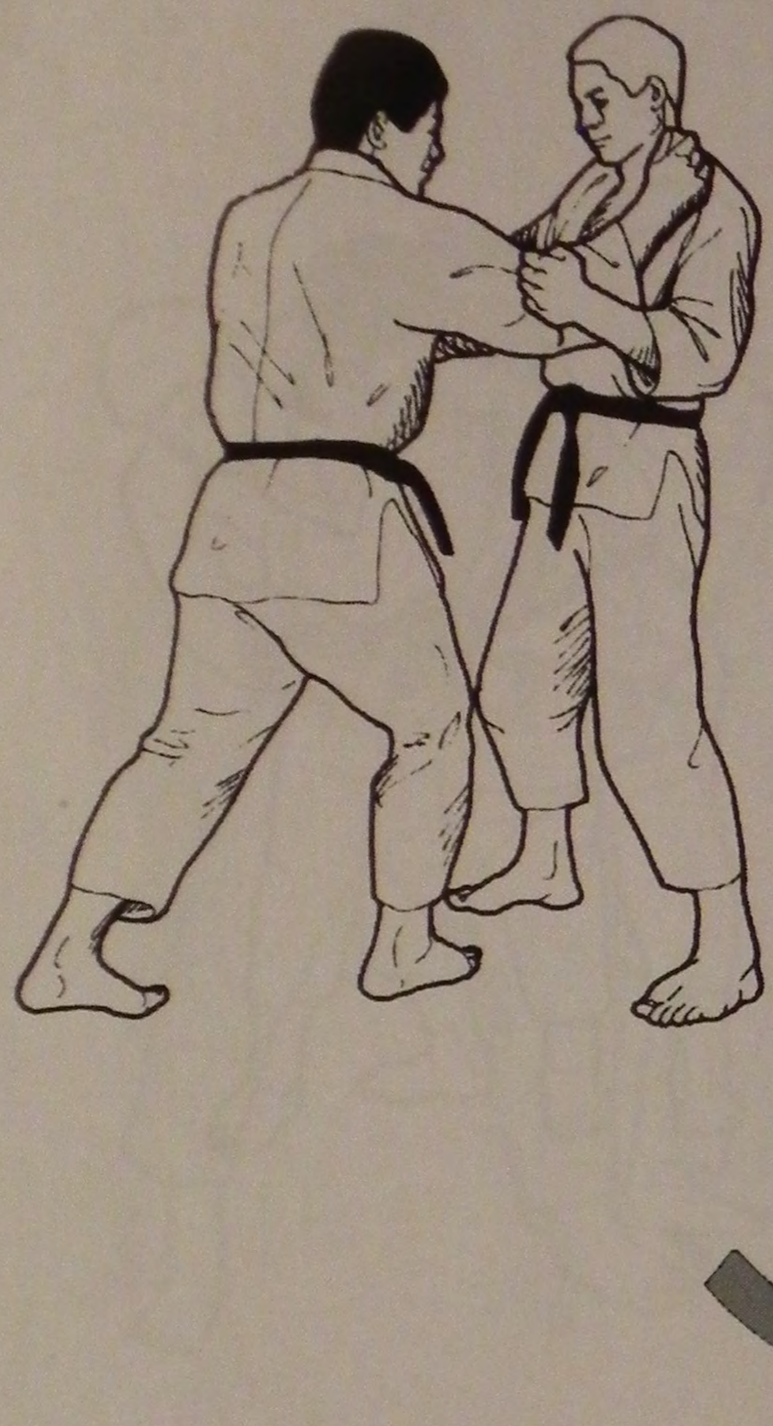
At the instant your opponent makes his next move

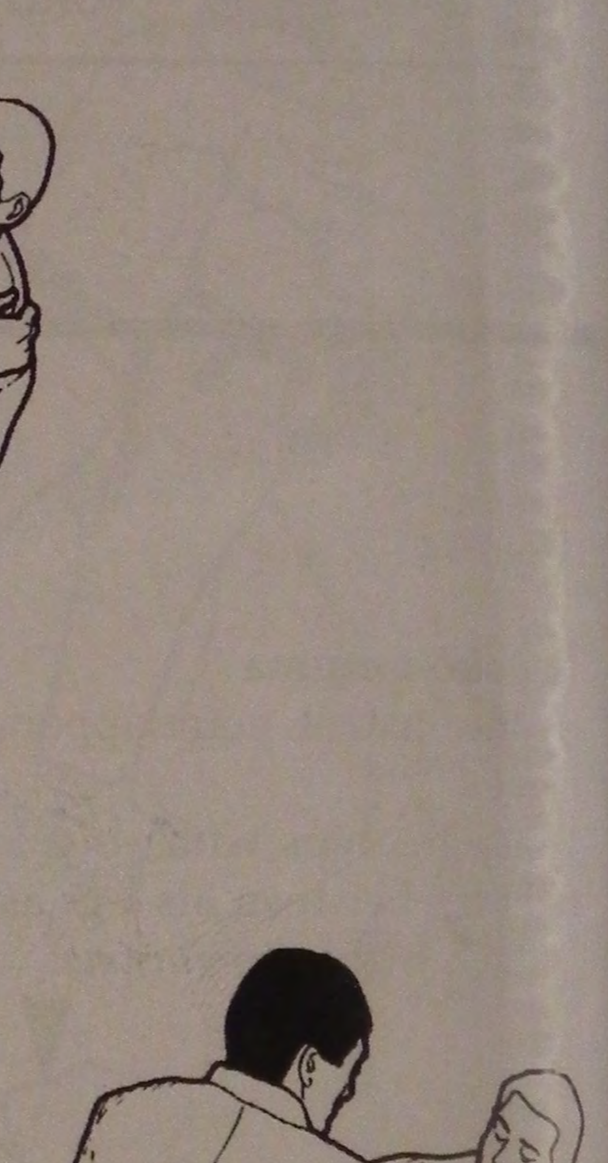
*grasp his hips with your left hand, slide your right leg between his legs as deep as possible.

*Attack with *yoko-guruma*.



大内刈り ŌUCHI-GARI





Ouchi-Gari
(major inner reap)

Approach your opponent using *tsugi-ashi* steps.

*With your right hand force your opponent's balance onto his left leg and with your left hand push his right elbow into his side. Simultaneously, twist your hips and sweep, your toes inscribing a circle on the mat.

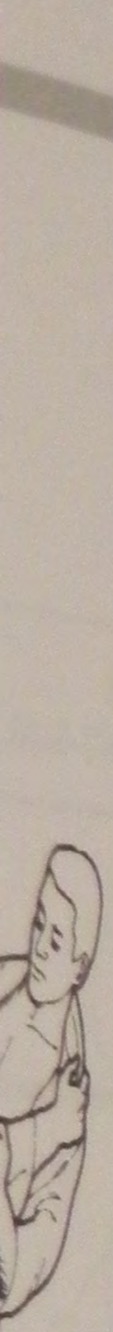
大内刈り　ŌUCHI-GARI

COMBINATION TECHNIQUES

大内刈り
ŌUCHI-GARI

小内刈り
KOUCHI-GARI

内股
UCHI-MATA



If you haven't sufficiently unbalanced your opponent and he raises his leg over your sweeping leg…

To kouchi-gari
Without returning your sweeping leg to the mat
*turn your ankle and attack his other leg with *kouchi-gari*.

To uchimata
*Attack his supporting leg with *uchimata*.

大内刈り ŌUCHI-GARI

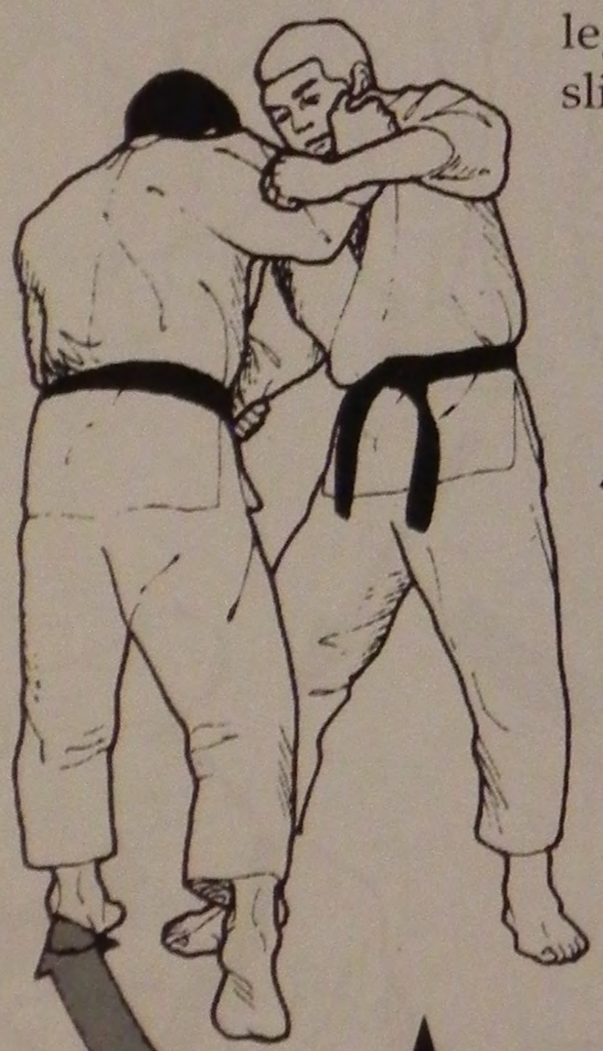
COMBINATION TECHNIQUES

大内刈り ŌUCHI-GARI → 体落し TAI-OTOSHI

↓

大外刈り ŌSOTO-GARI

If your opponent defends by lifting his leg and then steps slightly backwards...



To osoto-gari
...replace your attacking leg on the mat.
*advance your left leg and change to *osoto-gari*.

To tai-otoshi
*Rotate using your left leg as a pivot.
*Attack with the

IMPORTANT POINT

It is important to make good use of the speed and direction generated in your opponent by your first technique. In other words, time your combination attack to match your opponent's speed of movement. Too fast, and you will get into position too early; too late, and he will see it coming.

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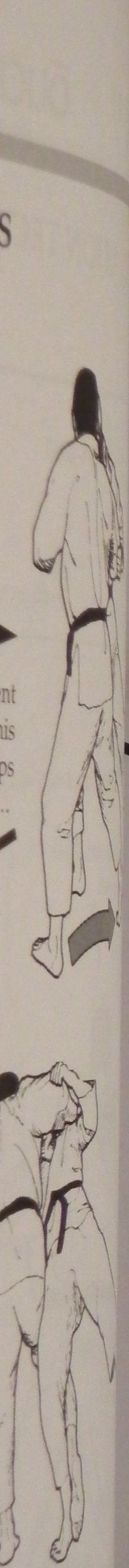
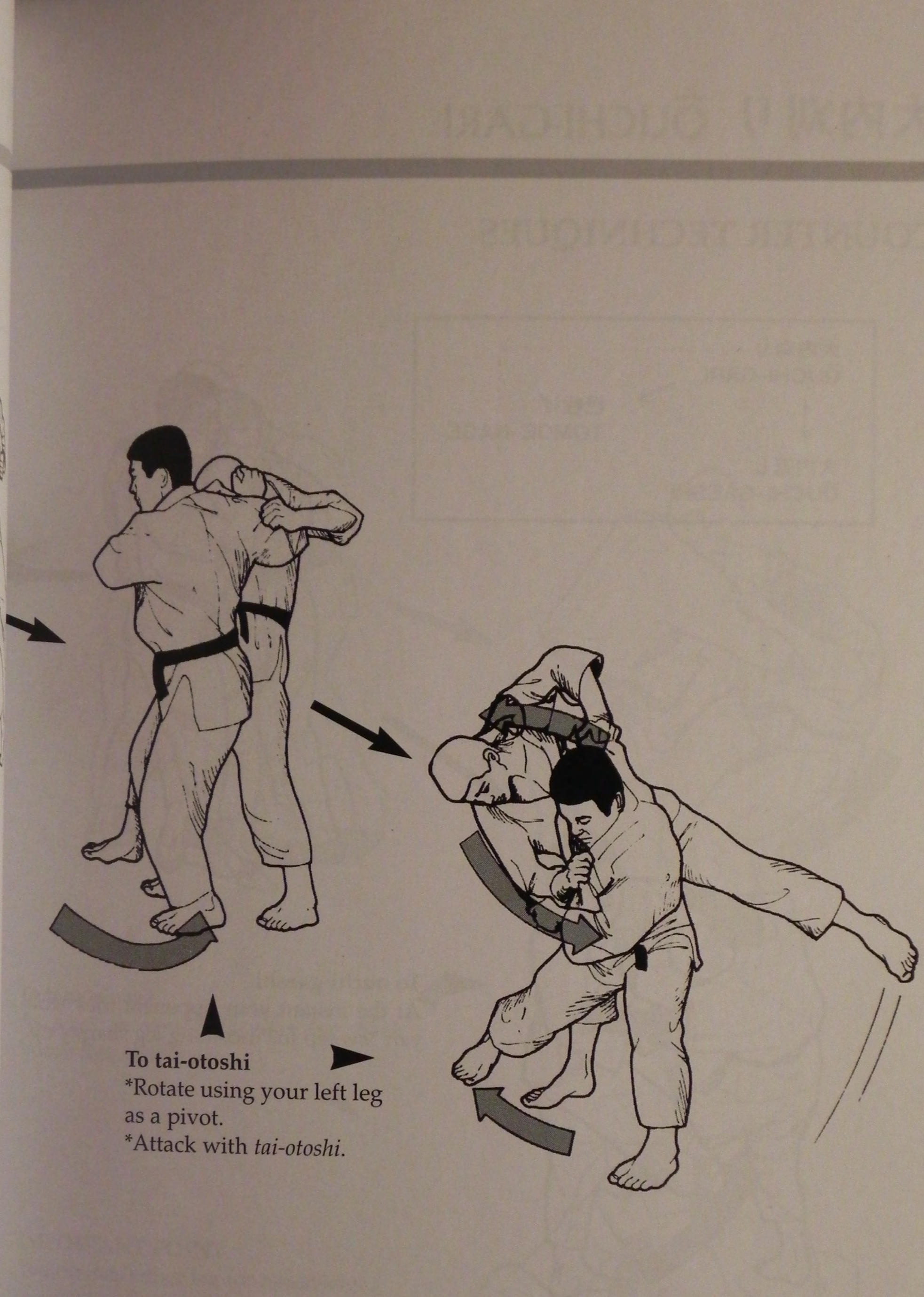




To tai-otoshi
*Rotate using your left leg as a pivot.
*Attack with *tai-otoshi*.

IMPORTANT POINT

There are two ways of combining *ouchi-gari* with *tai-otoshi*. Firstly, break your opponent's balance to the rear with your ouchi-gari then use his reaction and throw him forward with *tai-otoshi*. Secondly, in the instant your opponent avoids your *ouchi-gari* by lifting his left leg and puts all his weight onto his right leg, attack with *tai-otoshi*. In both these methods, speed and timing are essential.

大内刈り ŌUCHI-GARI

COUNTER TECHNIQUES

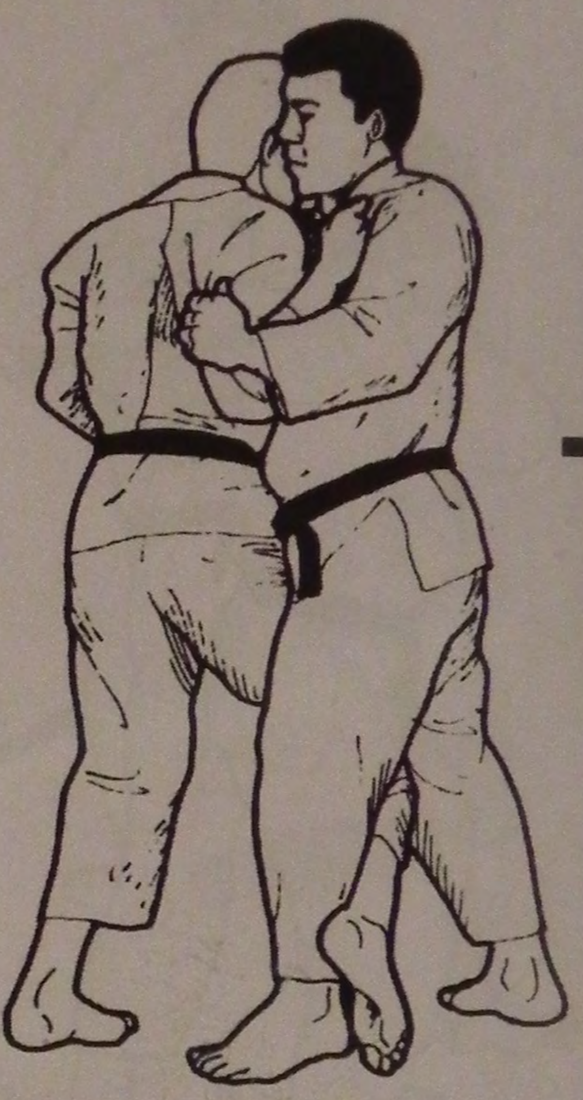
大内刈り
ŌUCHI-GARI

↓

大内返し
ŌUCHI-GAESHI

→

巴投げ
TOMOE-NAGE



To ouchi-gaeshi
At the instant your opponent tries *ouchi-gari* *sweep his incoming leg sharply up.

IMPORTANT POINT
It is important not to get your upper body too close to your opponent and to thoroughly unbalance him by using both hands to rotate his body.

To tomoe-nage
As soon as you pull your leg back *move into *tomoe-nage*.

IMPORTANT POINT
You can use either leg for *tomoe-nage*.

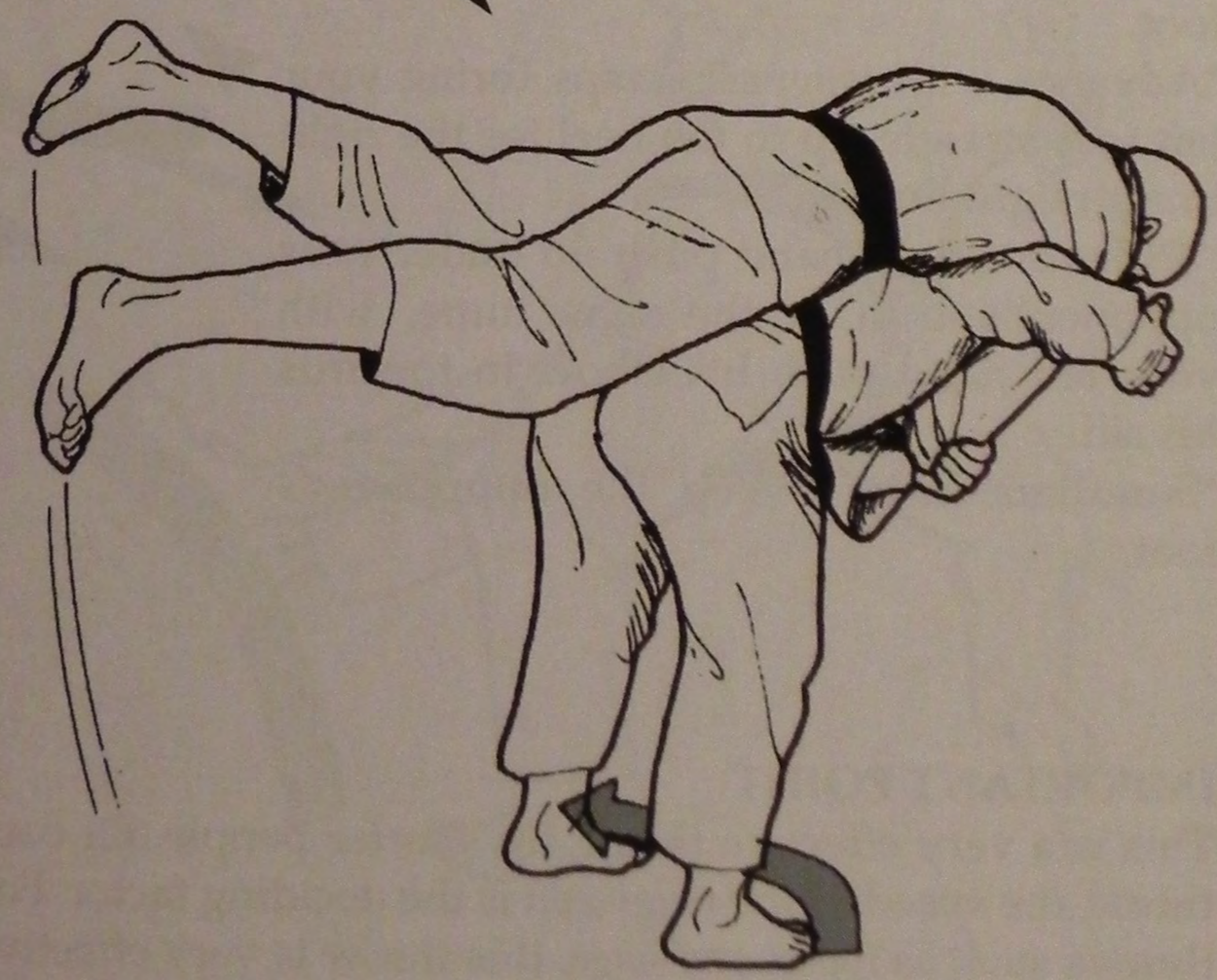
大内刈り ŌUCHI-GARI

COUNTER TECHNIQUES

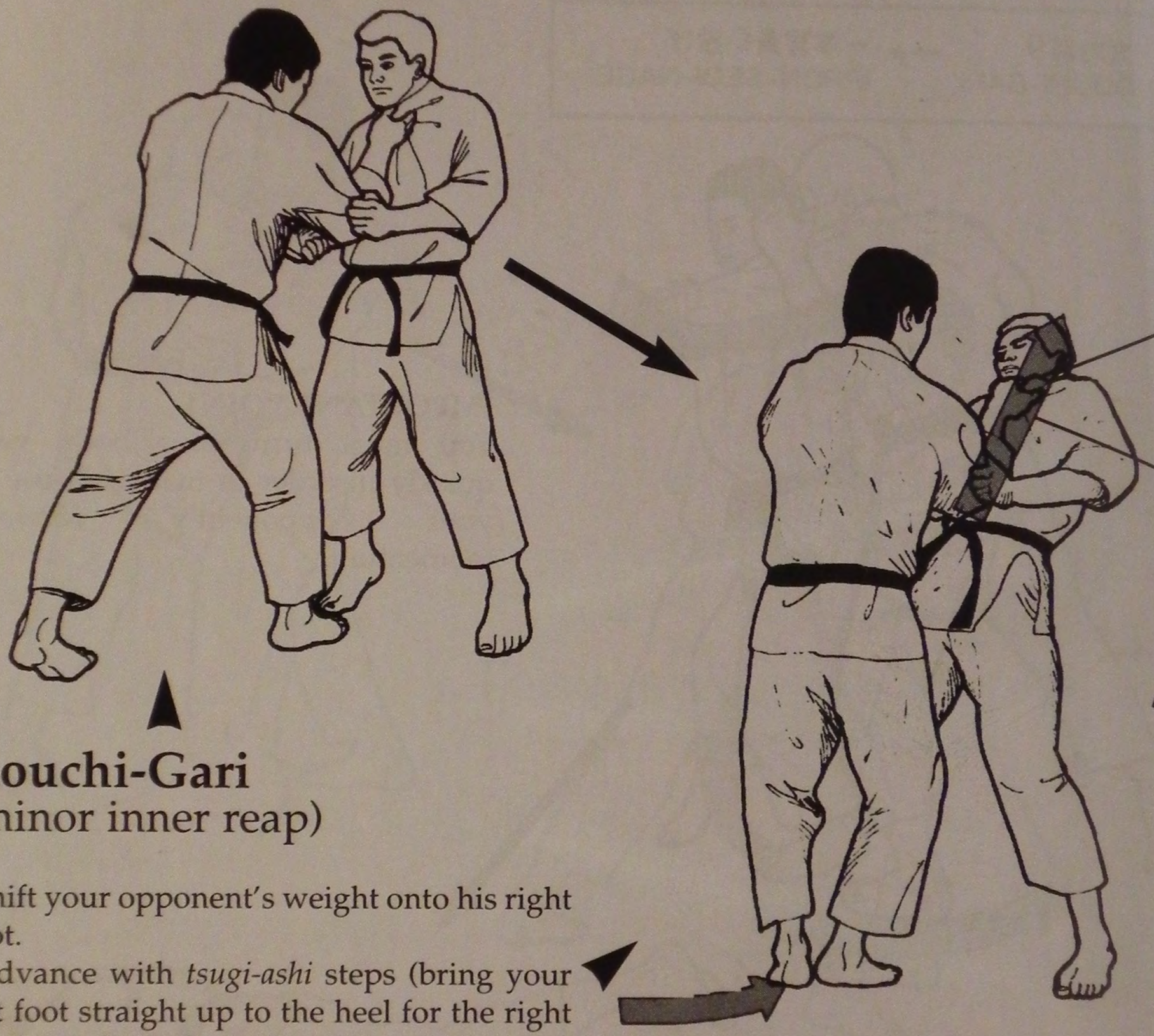
To ippon-seoi-nage
As you lift your leg back in defence against your opponent's *ouchi-gari*
*circle that leg back to a position slightly behind your right leg
*turn in for *ippon-seoi-nage*.
If you don't have enough time because of your opponent's speed
*step back with your right leg to create time.

大内刈り → 一本背負い投げ
ŌUCHI-GARI IPPON-SEOI-NAGE

IMPORTANT POINT
You must turn your body very quickly in order to make full use of your opponent's forward momentum.



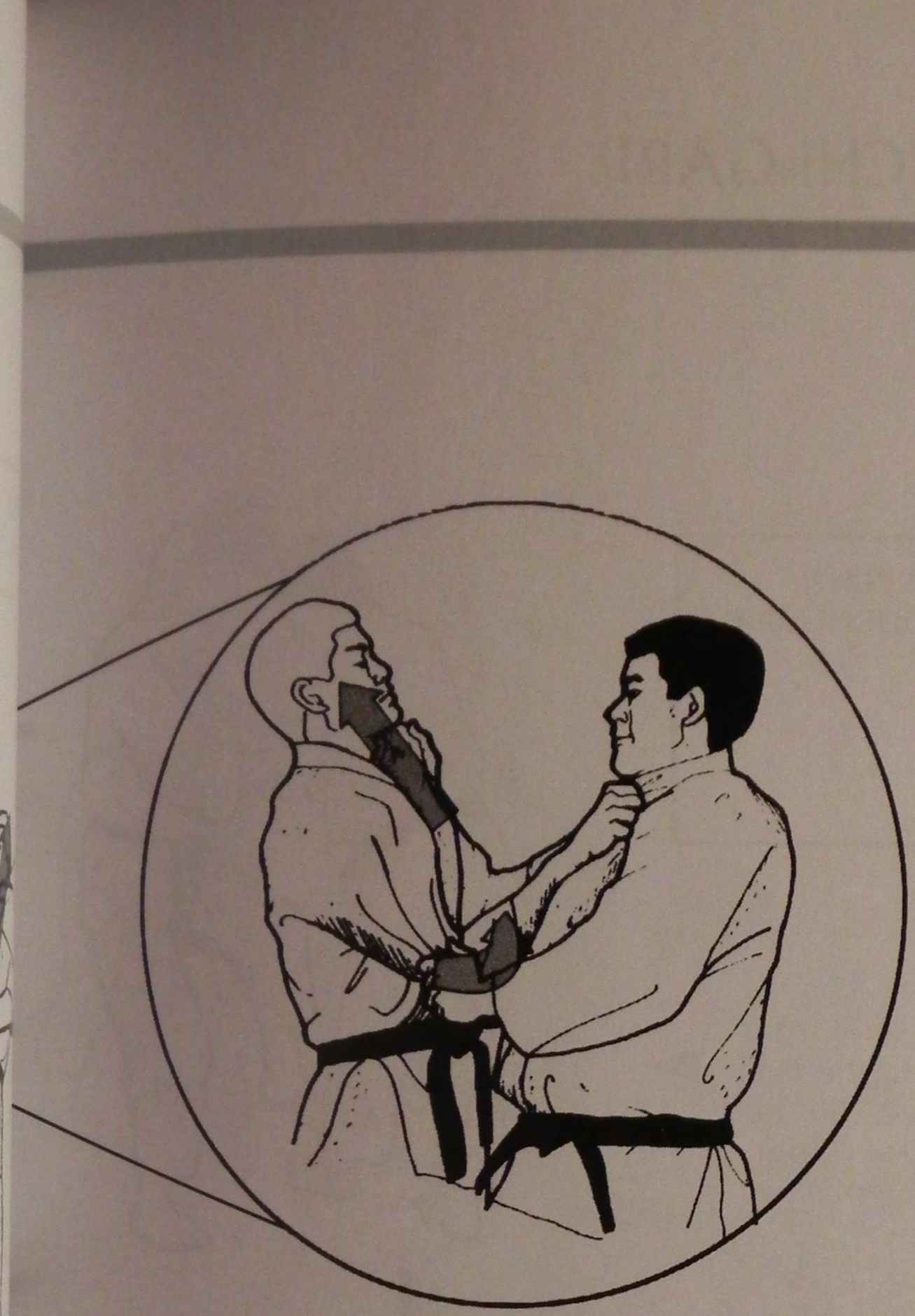
小内刈り KOUCHI-GARI



Kouchi-Gari
(minor inner reap)

*Shift your opponent's weight onto his right foot.
*Advance with *tsugi-ashi* steps (bring your left foot straight up to the heel for the right in a straight line).
*With your right hand push up under your opponent's chin at the same time, with your left hand push his elbow in towards his side.
*Simultaneously, sweep the oppponent's foot.

IMPORTANT POINT
This is a very effective throw for shorter people. Of course, speed is essential and in this throw, the speed of the *tsugi-ashi* is the deciding factor. For those whose specialty is forward throws such as *ippon-seoi-nage*, this throw is very effective.



Thrust your pelvis forward, straighten your knee and sweep your opponent's foot in the direction of his toes, pushing him down into the space created to his rear corner.

IMPORTANT POINT

If you bend the sweeping leg and do not thrust your pelvis forward, you will not be able to to sweep sharply and your throw will lack power.

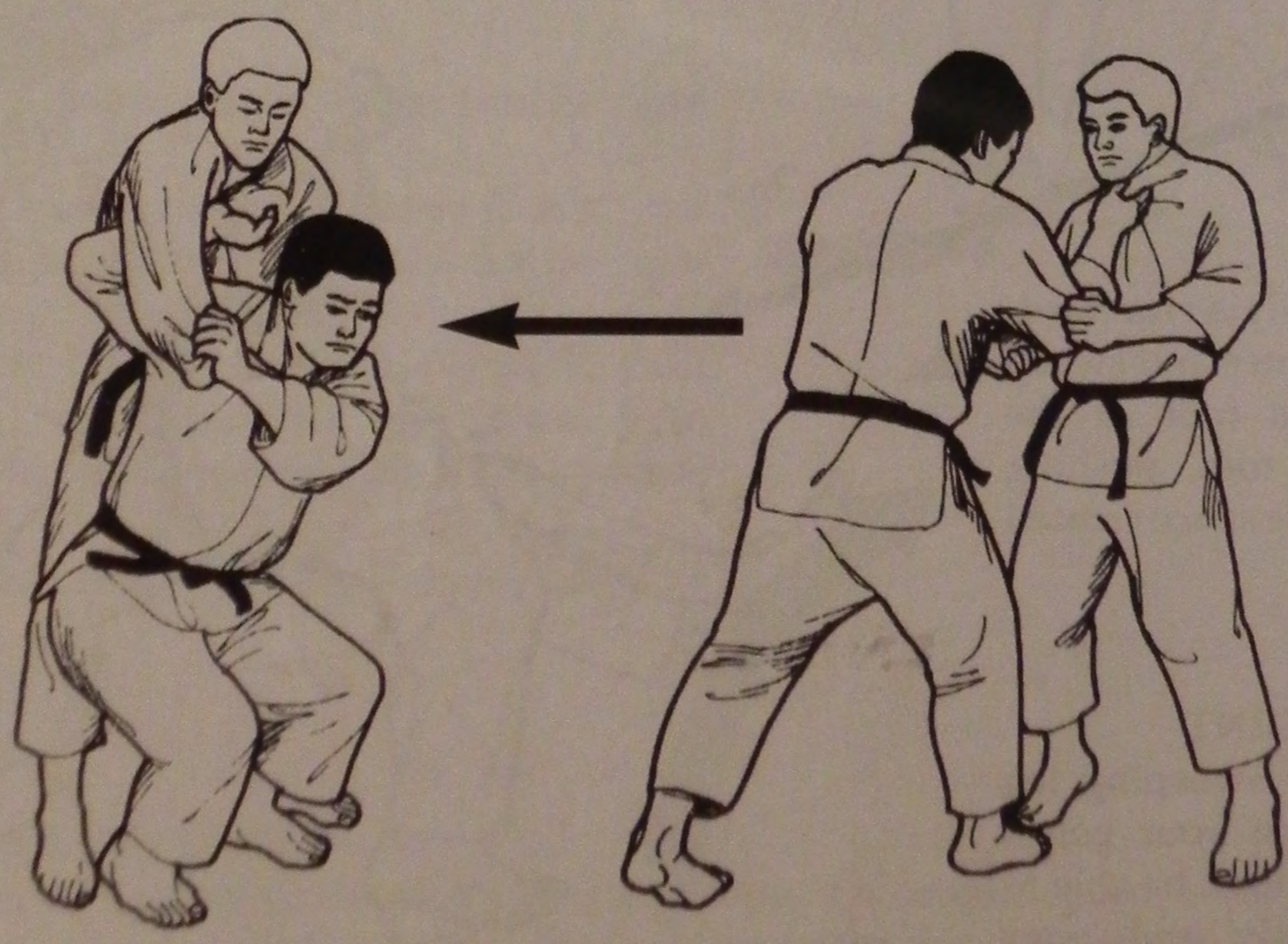
小内刈り KOUCHI-GARI

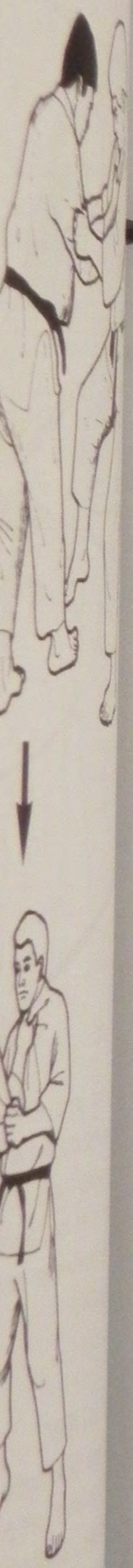
小内刈り KOUCHI-GARI → 大内刈り ŌUCHI-GARI

↓

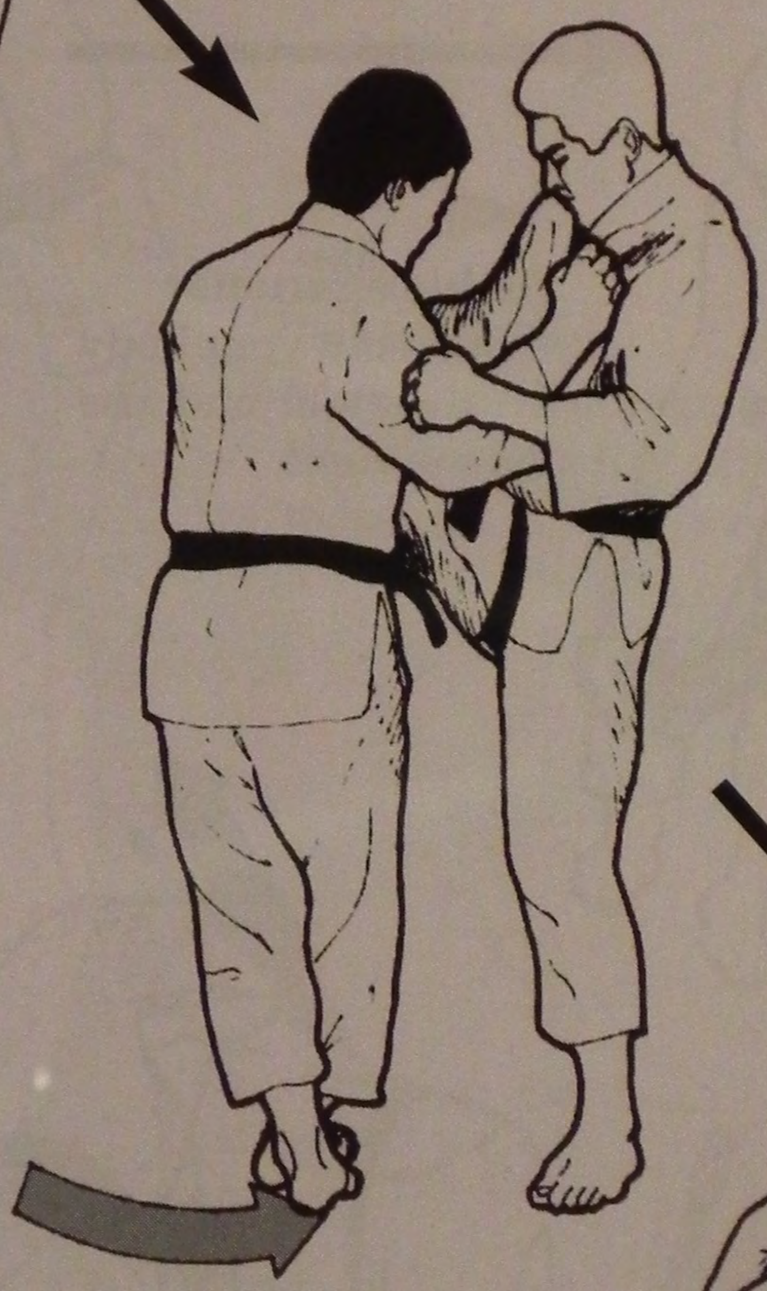
背負い投げ SEOI-NAGE

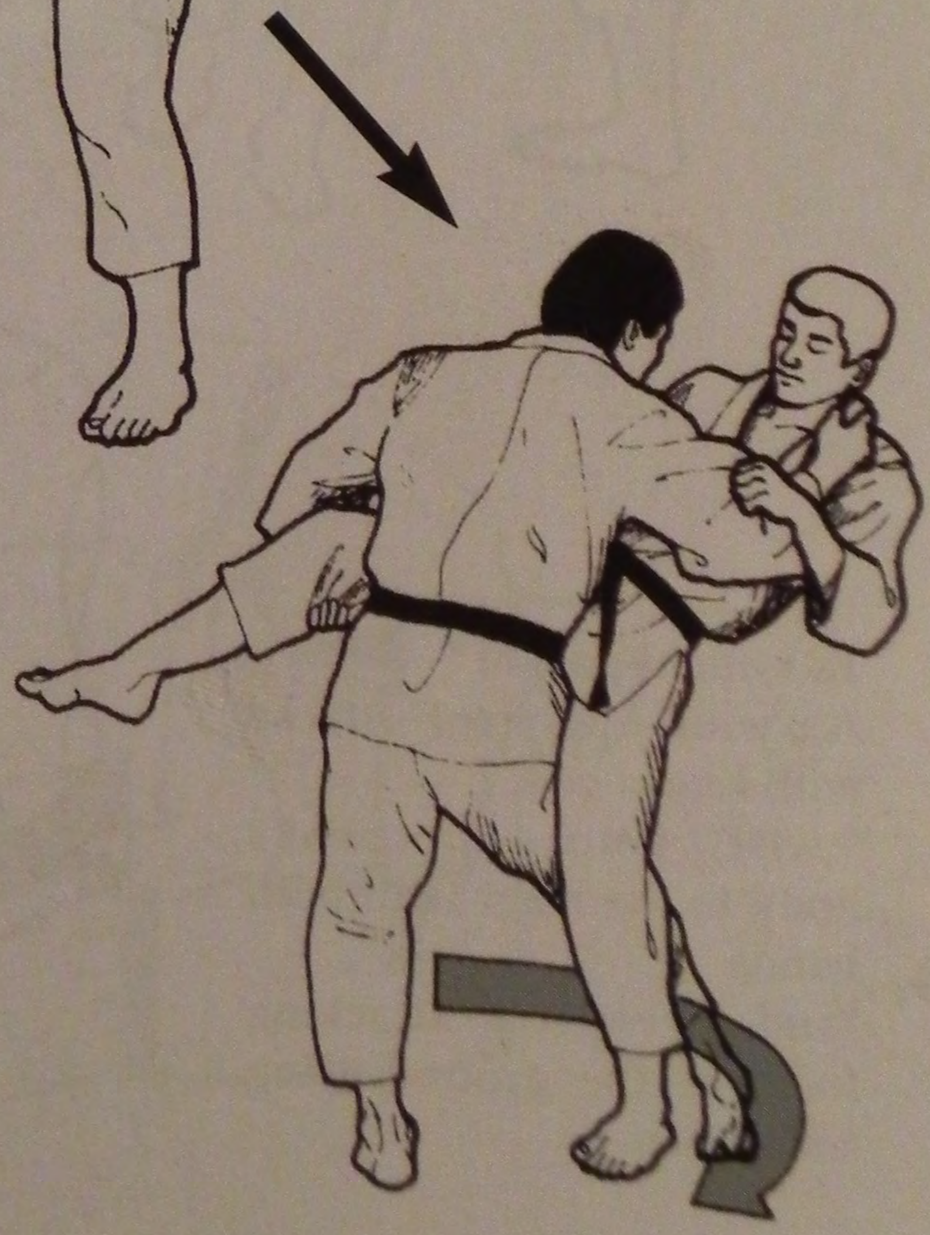
To seoi-nage
As a result of your *kouch-gari,* your opponent's balance is broken to the rear. Using the momentum caused by his efforts to recover his balance by shifting his weight forward
*attack with *seoi-nage.*





IMPORTANT POINT
If you do not get enough of a reaction with your first *kouchi-gari*, attack a second or third time to drive your opponent backwards.



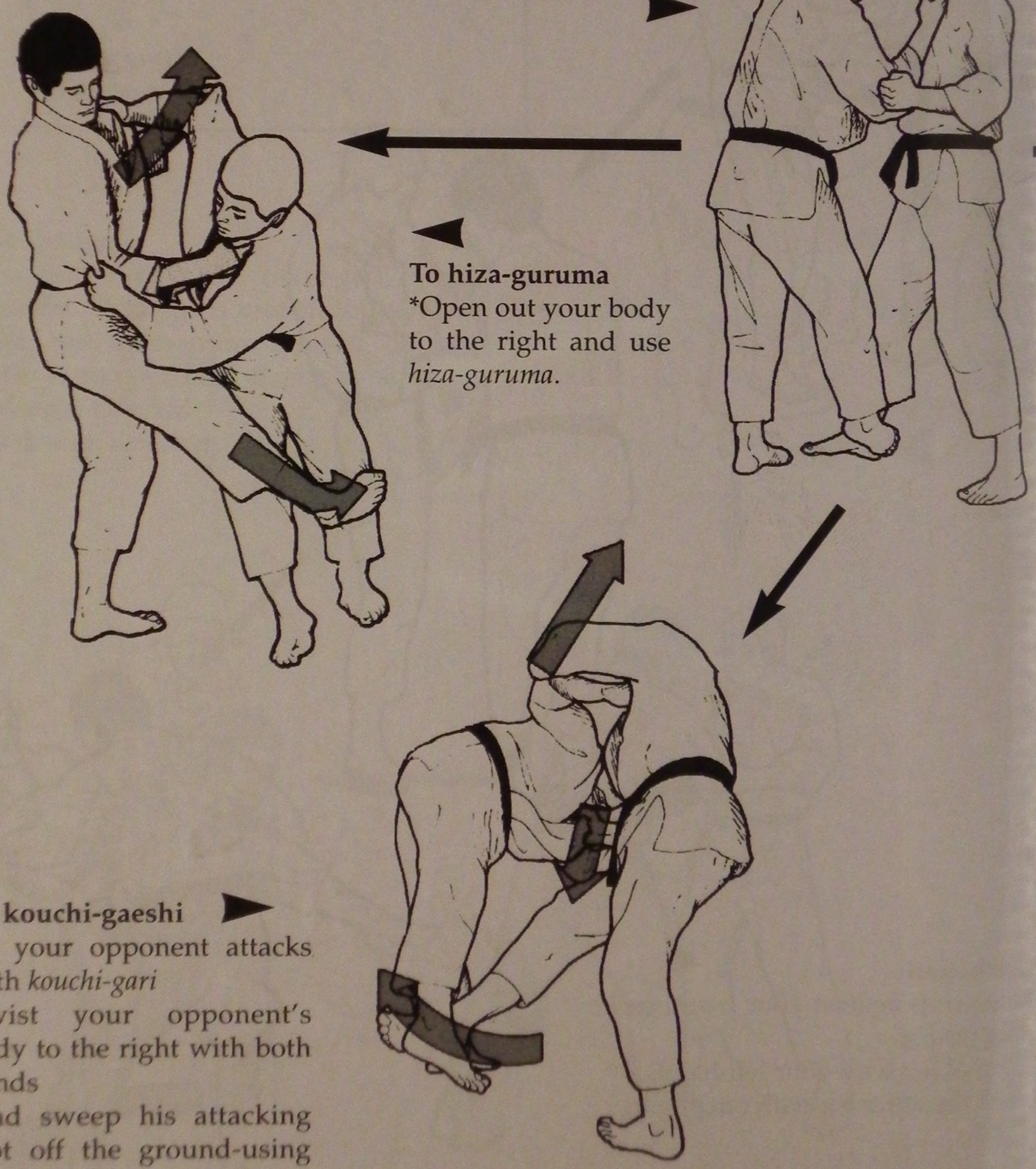


To ouchi-gari
If he defends against your *kouchi-gari* by raising his leg
*seize that leg with your left hand.
*Attack the other leg with ouchi-gari.

小内刈り KOUCHI-GARI

COUNTER TECHNIQUES

If your opponent attacks with a *kouchi-gari* that does not have enough upper body control and he is bent over...



To hiza-guruma
*Open out your body to the right and use *hiza-guruma*.

To kouchi-gaeshi
As your opponent attacks with *kouchi-gari*
*twist your opponent's body to the right with both hands
*and sweep his attacking foot off the ground-using *kouchi-gari*.

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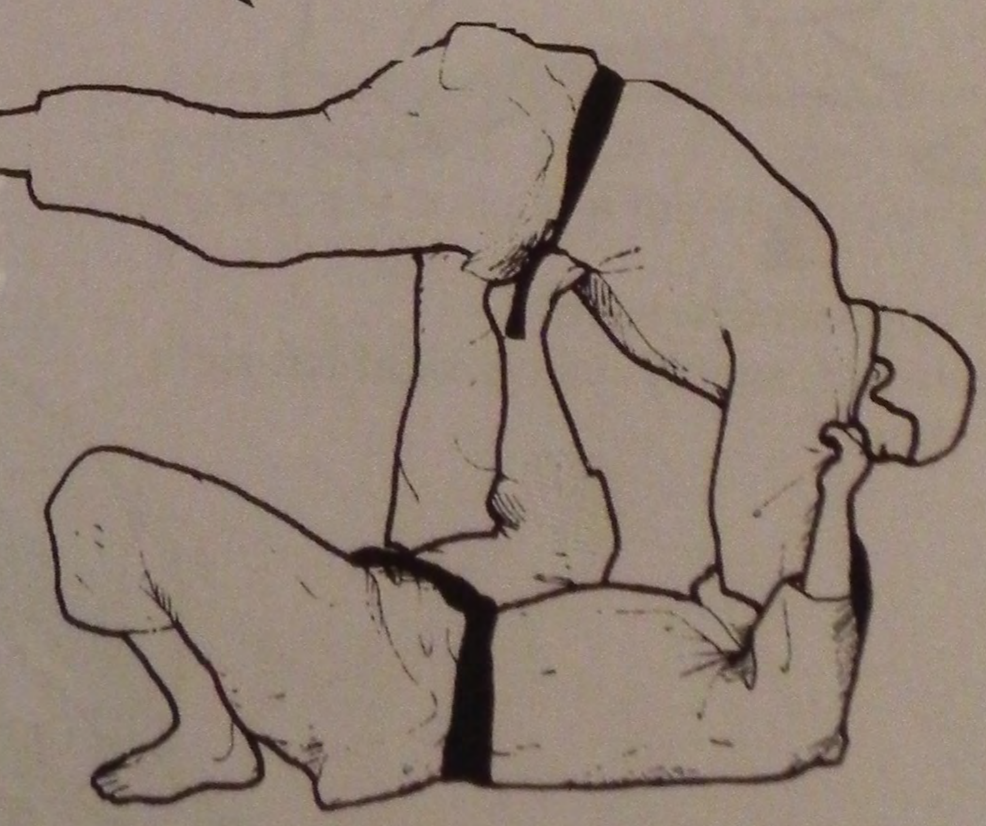
小内刈り
KOUCHI-GARI → 巴投げ
TOMOE-NAGE

膝車
HIZA-GURUMA

小内返し
KOUCHI-GAESHI

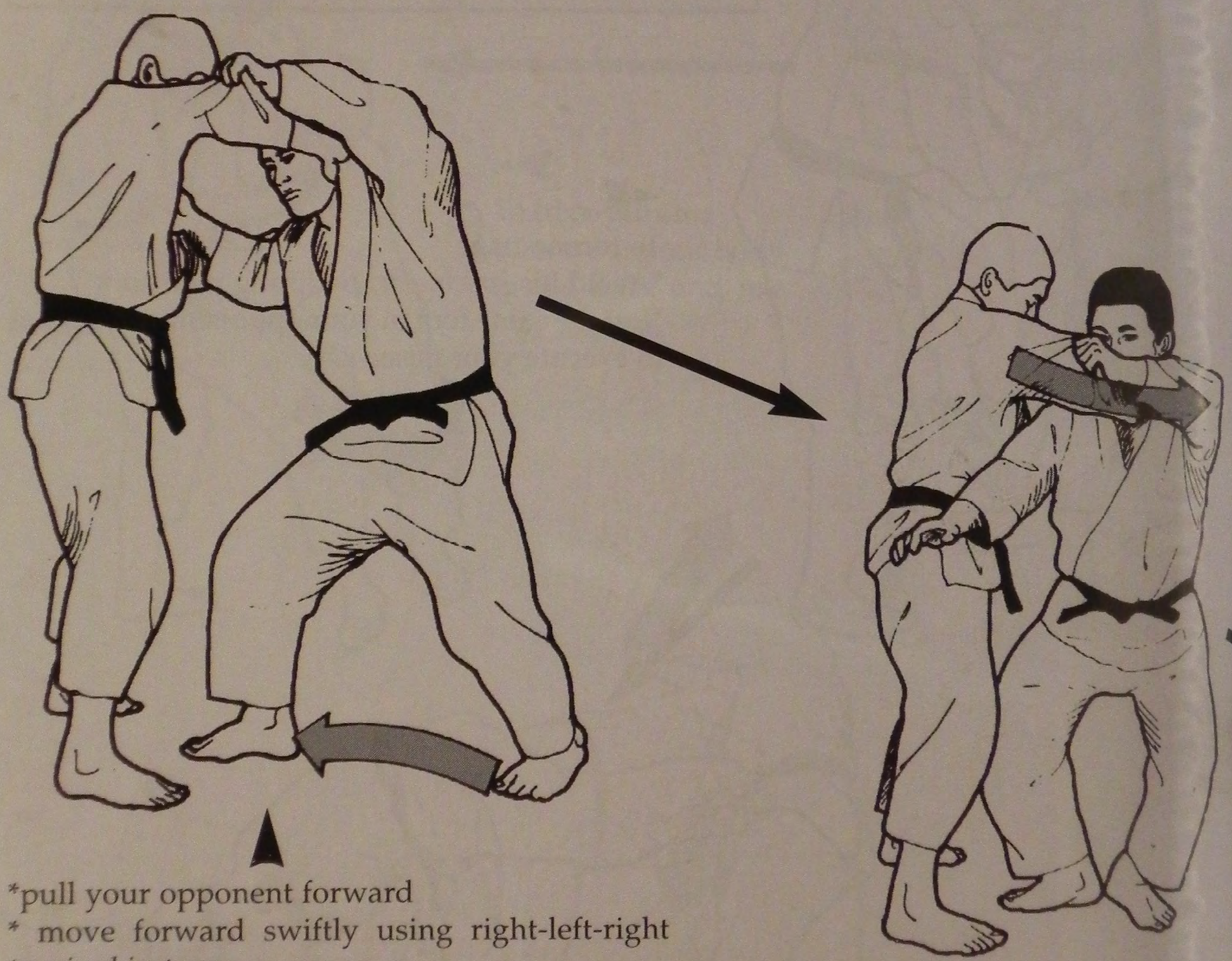
To tomoe-nage
*Avoid his *kouchi-gari* by lifting your foot
*Put the same foot in your opponent's abdomen to execute your *tomoe-nage*.



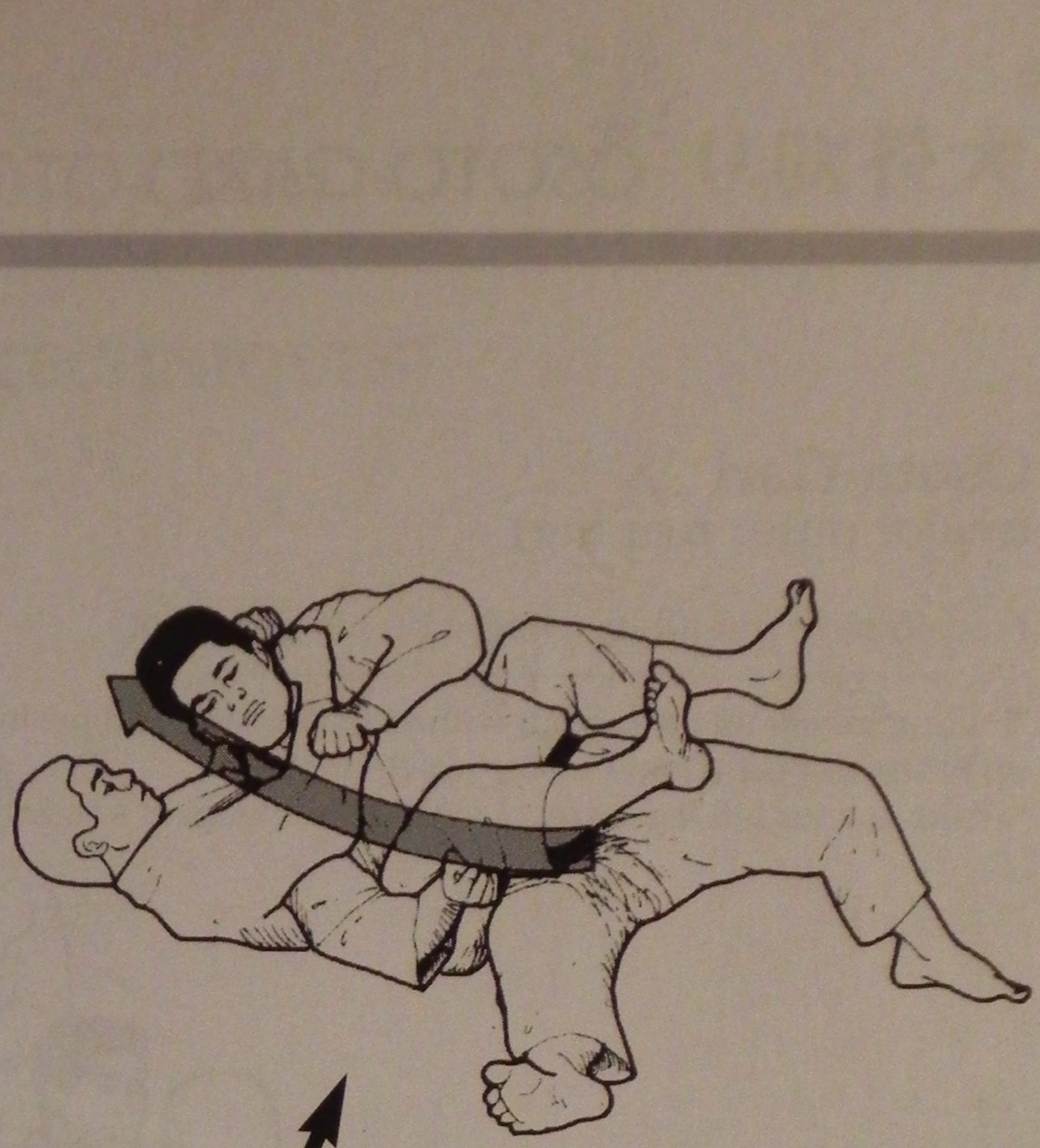
特殊な小内刈り KOUCH-GARI VARIATION

Important Point

This *kouchi-gari* variation is commonly known as *kouchi-gake* or *kouchi-sutemi* or, in the West, *kouchi-makikomi*. When fighting there are often more chances to attack with this variation that with the standard form. The first stages of the throw resemble those of *ippon-seoi-nage*, so it is very effective when used in that combination.

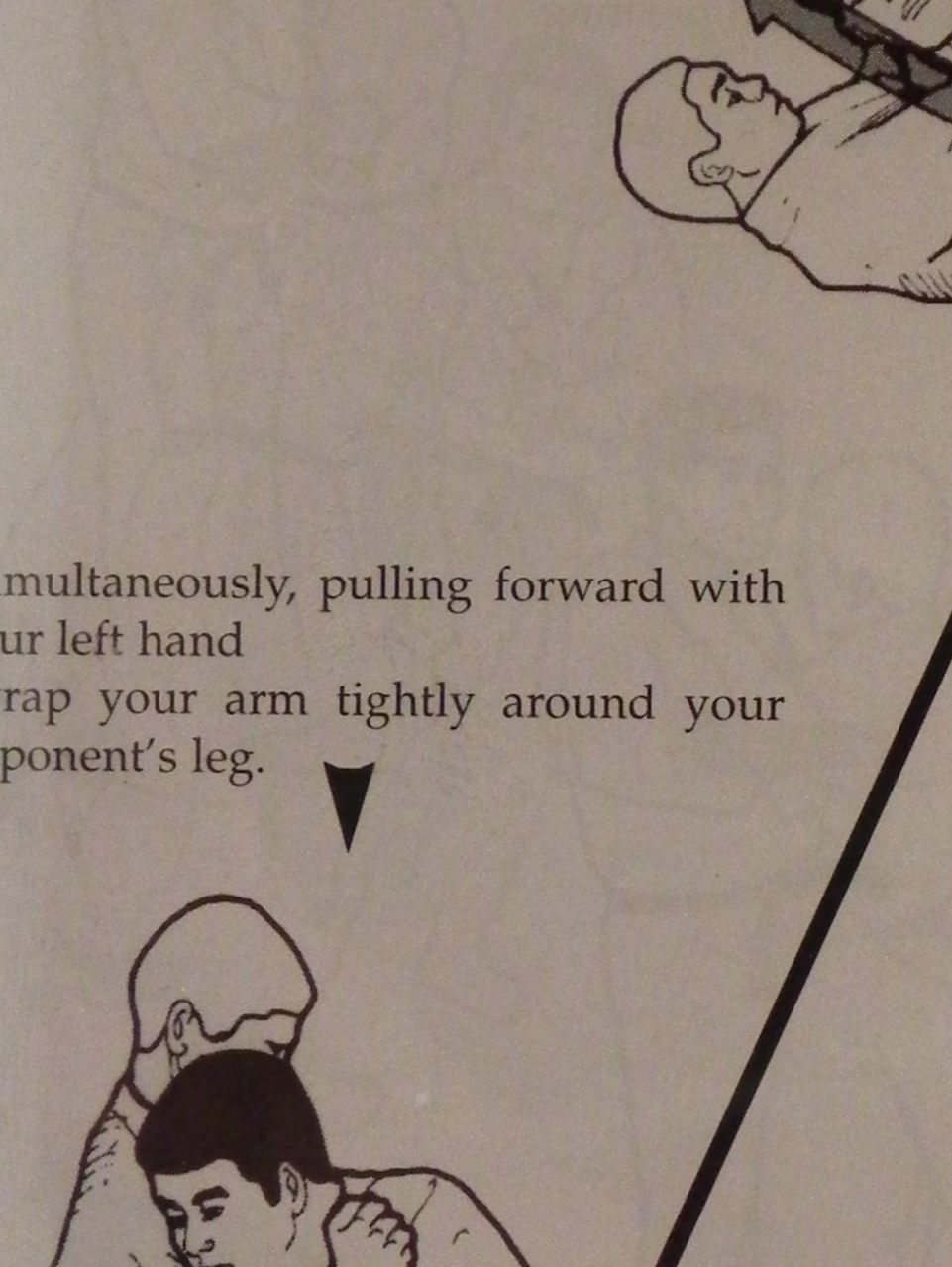


*pull your opponent forward
* move forward swiftly using right-left-right *tsugi-ashi* steps



*When you have to have good boady contact take him down to the rear.

*Simultaneously, pulling forward with your left hand
*wrap your arm tightly around your opponent's leg.



After throwing him, you must turn and face your opponent, or, as you are throwing him, turn on his body and finish off your throw with a hold-down.

大外刈り ŌSOTO-GARI

Osoto-Gari
(major outer reaping)

Force him to put all his weight on his right foot.

*Pulling his elbow up and out with your left hand and pushing up with your right hand under his chin
*advance your left leg (to level with your opponent's right).

*As you raise your right leg, point your toes to increase your leg strength.
*Sweep your opponent's right leg up while pushing him backwards. (You should lever your opponent's chin up with the back of your hand).

大外刈り ŌSOTO-GARI

COMBINATION TECHNIQUES

大外刈り ŌSOTO-GARI → 払い腰 HARAI-GOSHI

To harai-goshi
If your opponent defends against your *osoto-gari* by pulling his right leg back and pushing his upper body forward, you should attack with *harai-goshi* by *swivelling round on your pivotal leg. *Simultaneously pulling up and forward with your right hand. It is not necessary to change your right hand grip.

大外刈り ŌSOTO-GARI

COMBINATION TECHNIQUES

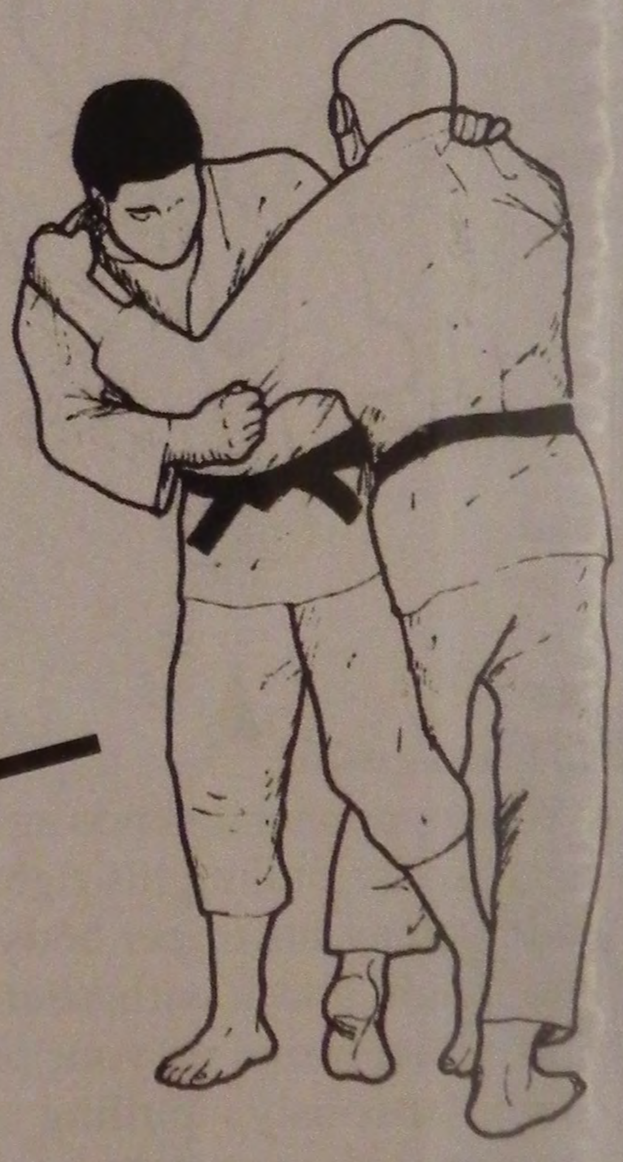
大外刈り ŌSOTO-GARI → 大内刈り ŌUCHI-GARI

↓ 小外掛け KOSOTO-GAKE

↘ 送り足払い OKURI-ASHIBARAI

↓ 支え釣り込み足 SASAE-TSURIKOMIASHI

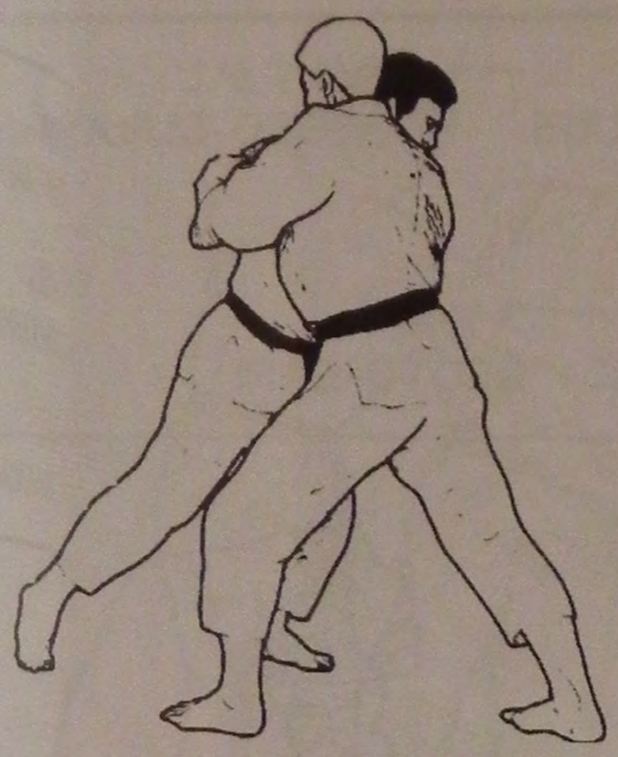
To kosoto-gake
If you haven't unbalanced your opponent's upper body adequately and are unable to complete your *osoto-gari*.



Important Point
Commitment and speed are essential.

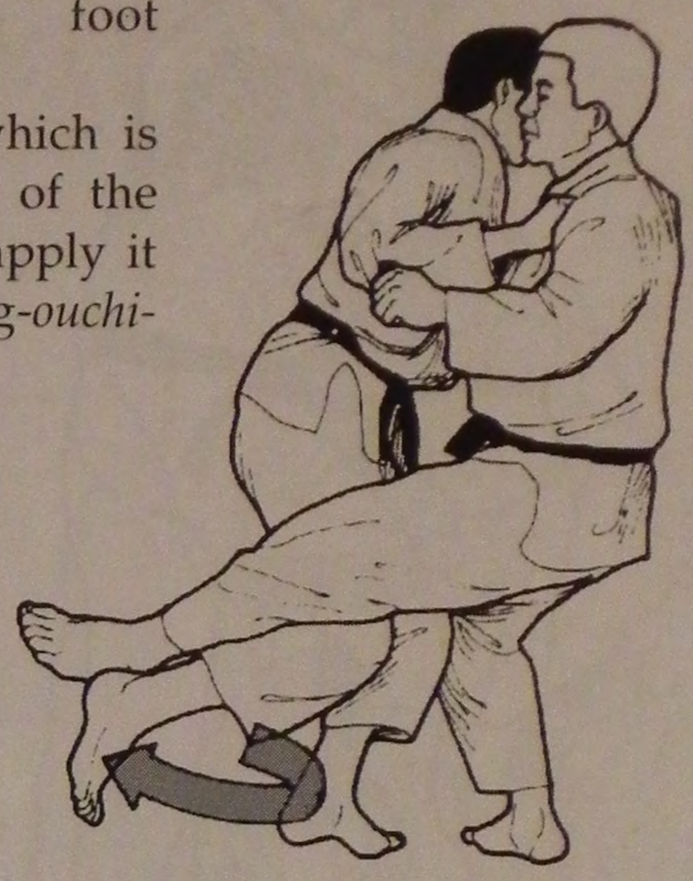
*Put your sweeping leg back on the *tatami*.

*Using this as your pivotal leg, clamp down on your opponent and attack with *kosoto-gari*.



Osoto-gari involves taking a big step with your left foot. If your opponent anticipates this, he defends by taking his right foot backward, out of reach of your attack.

To ouchi-gari
If your opponent defends by moving his right foot backwards
*use your right leg which is raised in anticipation of the *osoto-gari* sweep and apply it instead to the other leg-*ouchi-gari*.



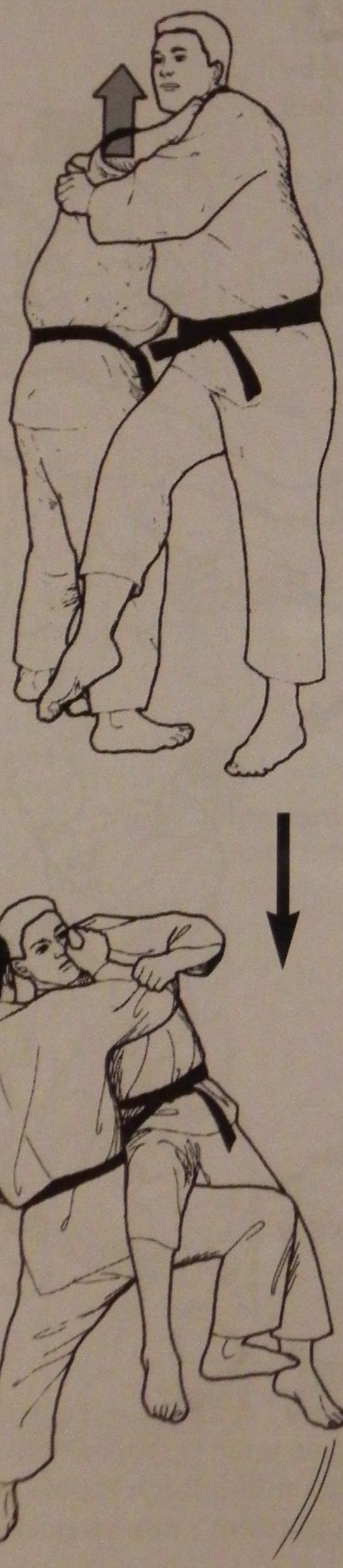
To sasae-tsuri-komi-ashi
If he defends by shifting his weight forward
*switch your hips around
*twist yor opponent's body
*attack with *sasae-tsuri-komi-ashi*.

To okuri-ashi-barai
If he takes a few steps backwards to escape your *osoto-gari*
*attack with *okuri-ashi-barai*.

IMPORTANT POINT
Methods of defence against *osoto-gari* differ. Whichever technique your opponent employs in defence, that technique which takes the best advantage of your opponent's movement makes the best combination.

大外刈り ŌSOTO-GARI

COUNTER TECHNIQUES



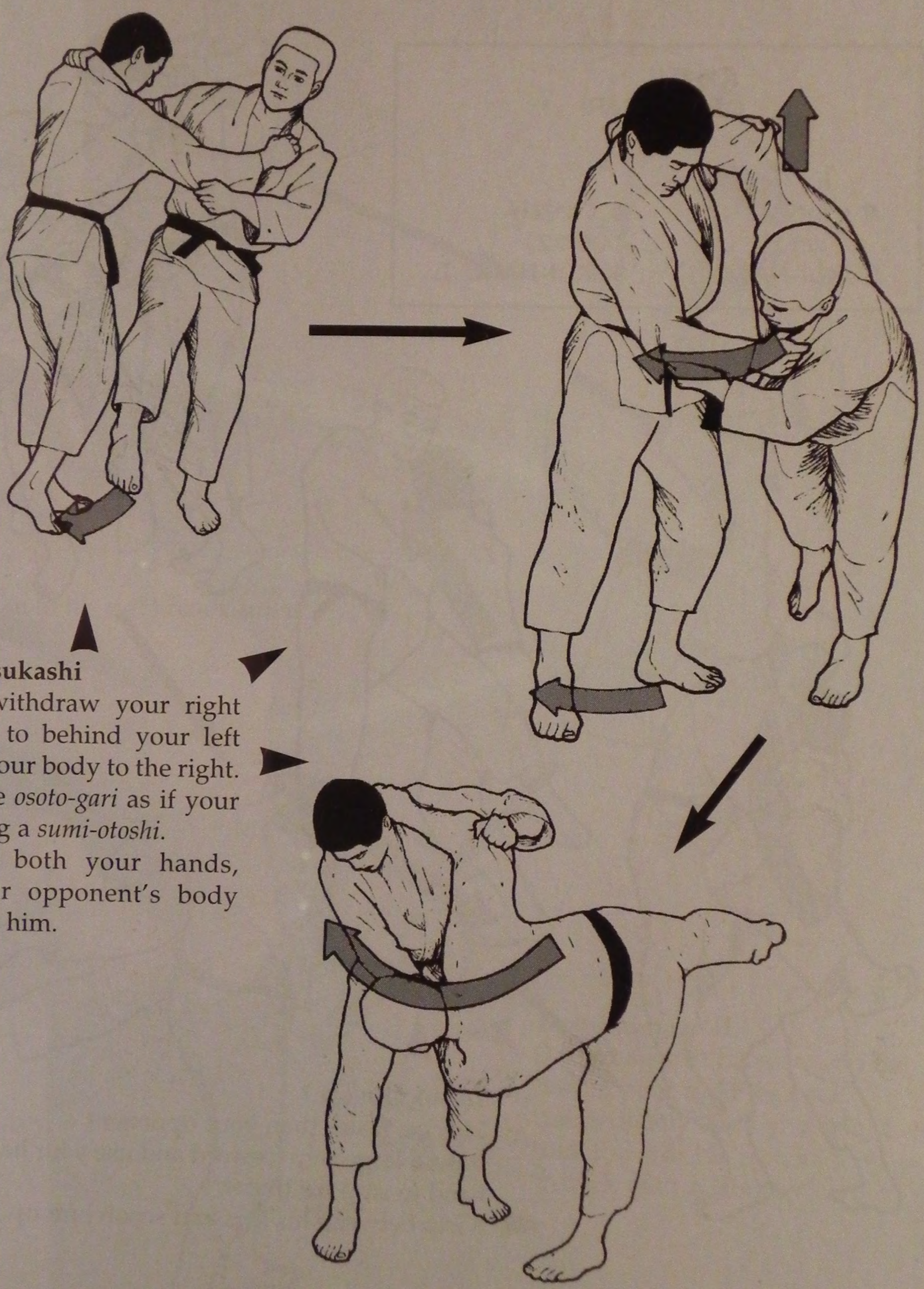
大外刈り → 大外すかし
ŌSOTO-GARI → ŌSOTO-SUKASHI

後腰 USHIRO-GOSHI

大外刈り ŌSOTO-GARI

To ushiro-goshi
*Raise your right knee outward
*Lift your opponent up and backwards.

To osoto-gari
Drop your left leg back
*Raise your right elbow, rotating your wrist up into your opponent's face.
*Counter him with *osoto-gari*.



To osoto-sukashi
As you withdraw your right foot back to behind your left open up your body to the right.
*Avoid the *osoto-gari* as if your were doing a *sumi-otoshi*.
*Utilizing both your hands, twist your opponent's body and throw him.

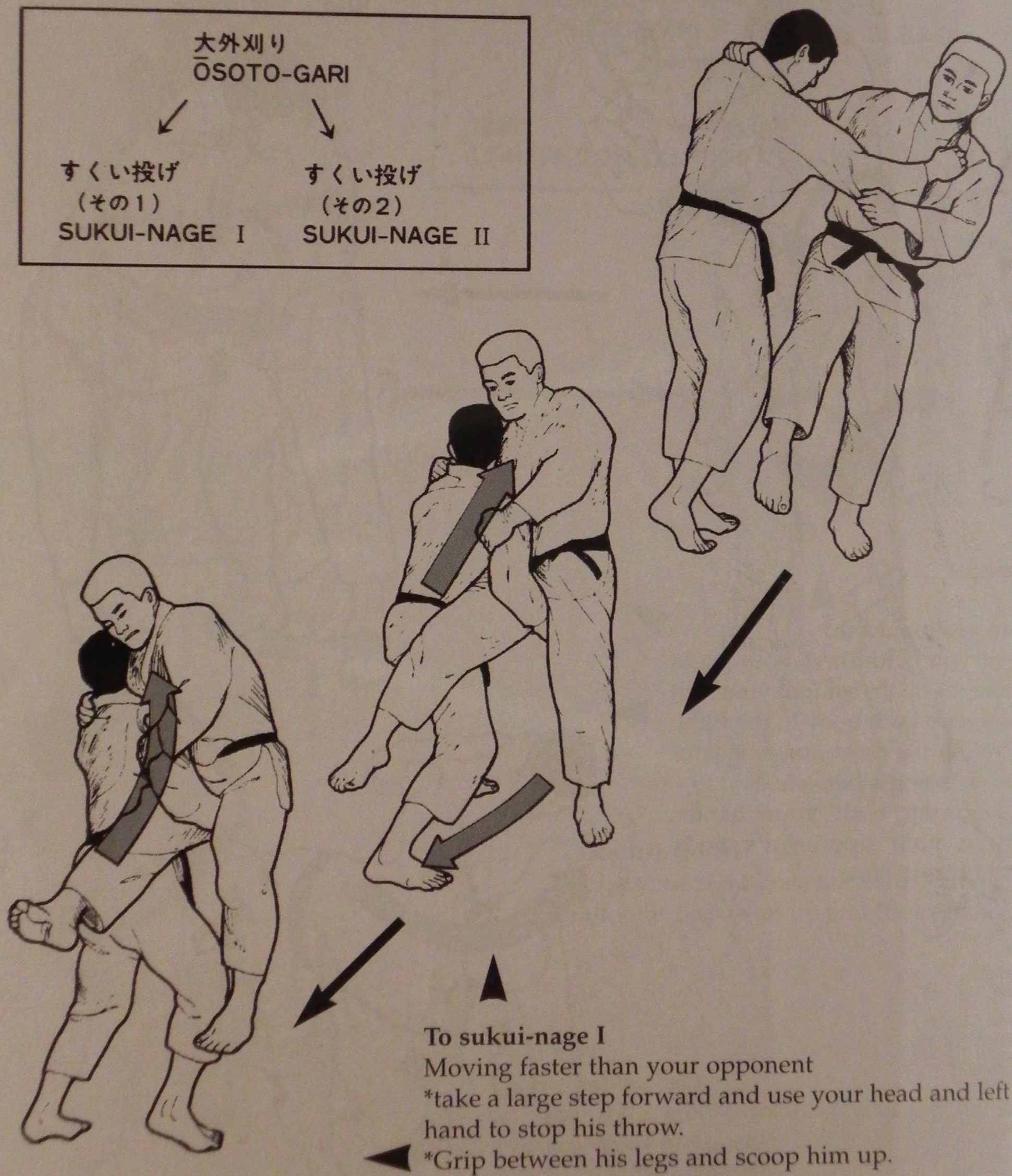
大外刈り ŌSOTO-GARI

COUNTER TECHNIQUES

大外刈り
ŌSOTO-GARI

↙ すくい投げ（その1） SUKUI-NAGE I

↘ すくい投げ（その2） SUKUI-NAGE II



To sukui-nage I
Moving faster than your opponent
*take a large step forward and use your head and left hand to stop his throw.
*Grip between his legs and scoop him up.

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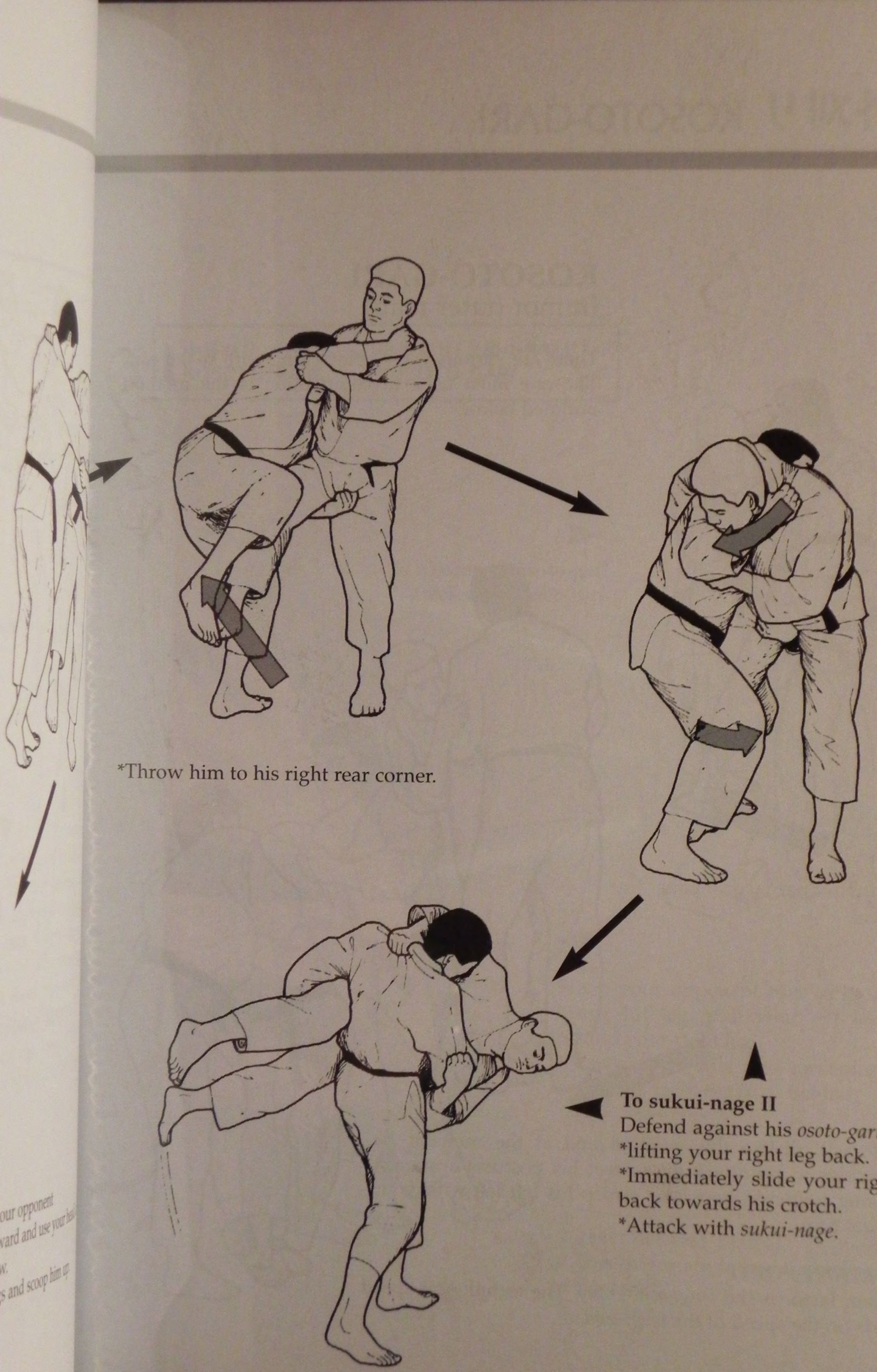


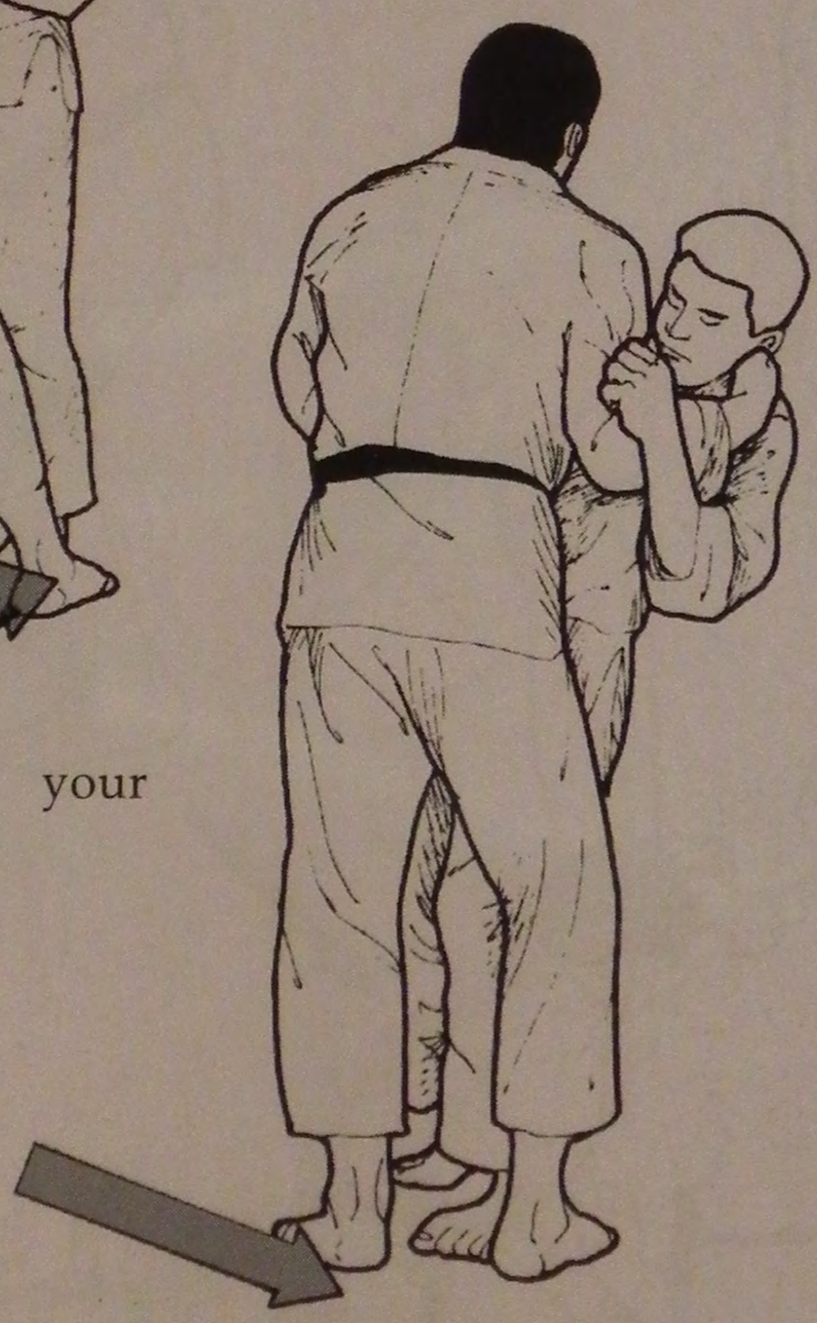
*Throw him to his right rear corner.

To sukui-nage II
Defend against his *osoto-gari* by
*lifting your right leg back.
*Immediately slide your right leg back towards his crotch.
*Attack with *sukui-nage*.

KOSOTO-GARI
(minor outer reap)

There are various ways of attacking with *kosoto-gari*. The one most used in competition is the method outlined below.

Pull down hard on your opponent.



He will dislike this position and at the moment he decides to step back (to correct his posture) approach using *tsugi-ashi* steps and sweep his left leg with your right foot.

IMPORTANT POINT
The main factor is the *tsugi-ashi* entry. The technique's speed depends on the speed of the *tsugi-ashi*.

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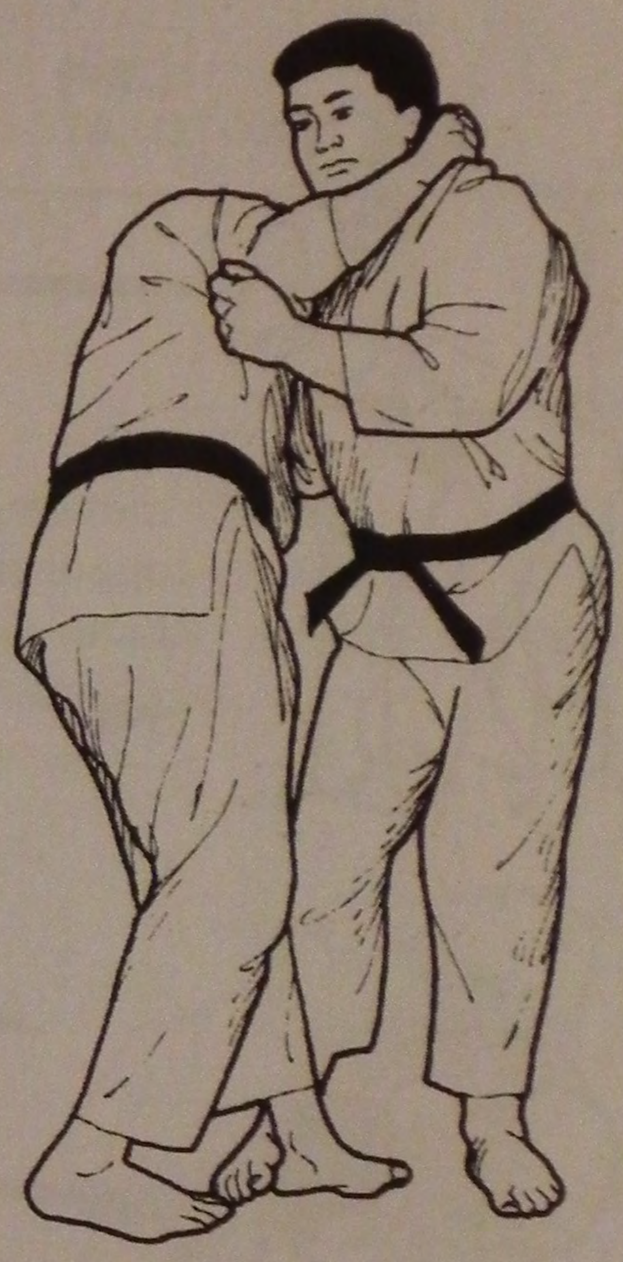
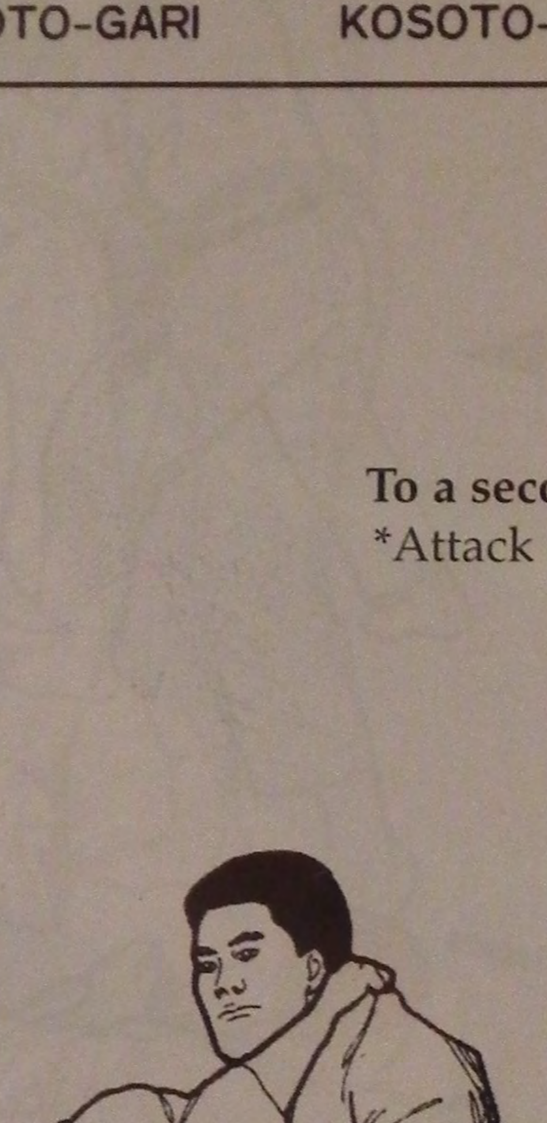
小外刈り KOSOTO-GARI	→	小外刈り（２段小外刈り） KOSOTO-GARI



To a second kosoto-gari
*Attack with *kosoto-gari*.



When your opponent tries to escape by lifting his leg, pull your left leg back behind your right leg.
*Attack again, this time sweeping your opponent' right leg from behind.

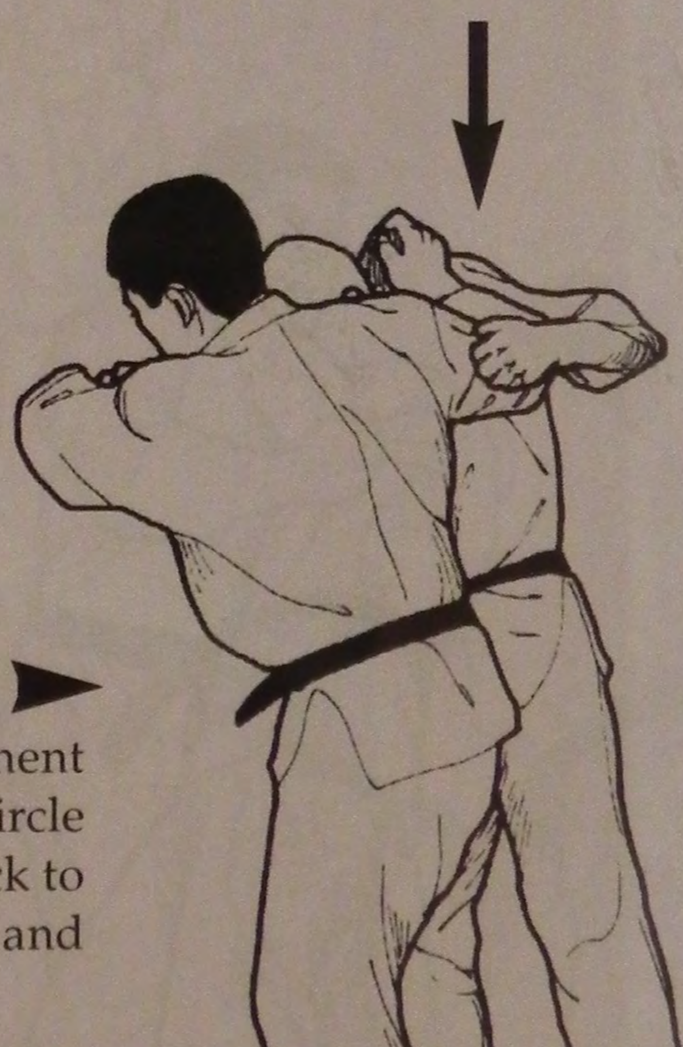
IMPORTANT POINT
It is important to maintain close body contact.

小外刈り KOSOTO-GARI

COMBINATION TECHNIQUES

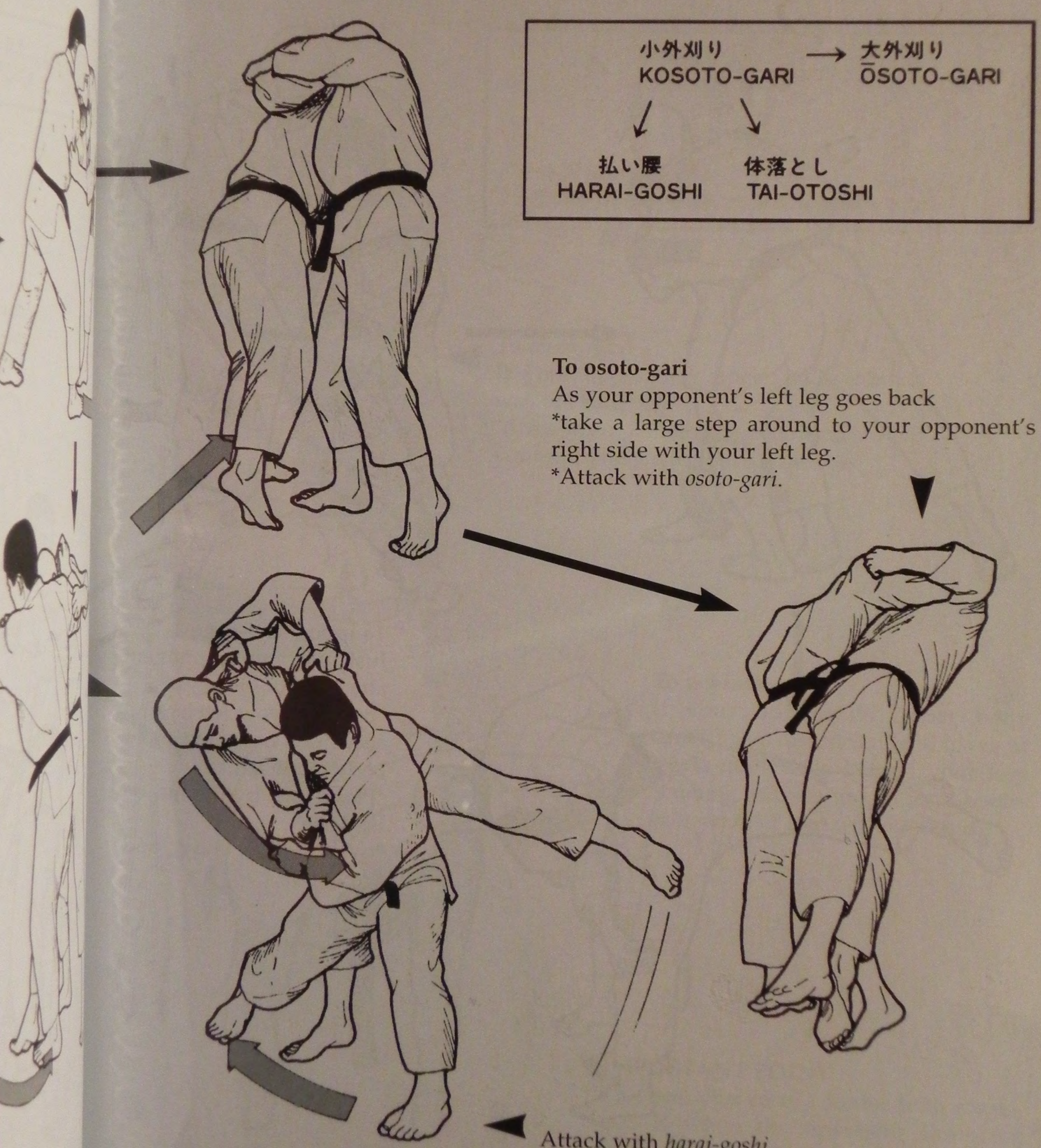
IMPORTANT POINT
Among all the ashiwaza *kosoto-gari* is especially useful for unbalancing your opponent.

*With a *kosoto-gari* movement force your opponent to withdraw his foot.



To harai-goshi or tai-otoshi
Just as your opponent pulls back his leg *circle your own left leg back to behind your right and turn your hips in.

Attack with *harai-goshi*.

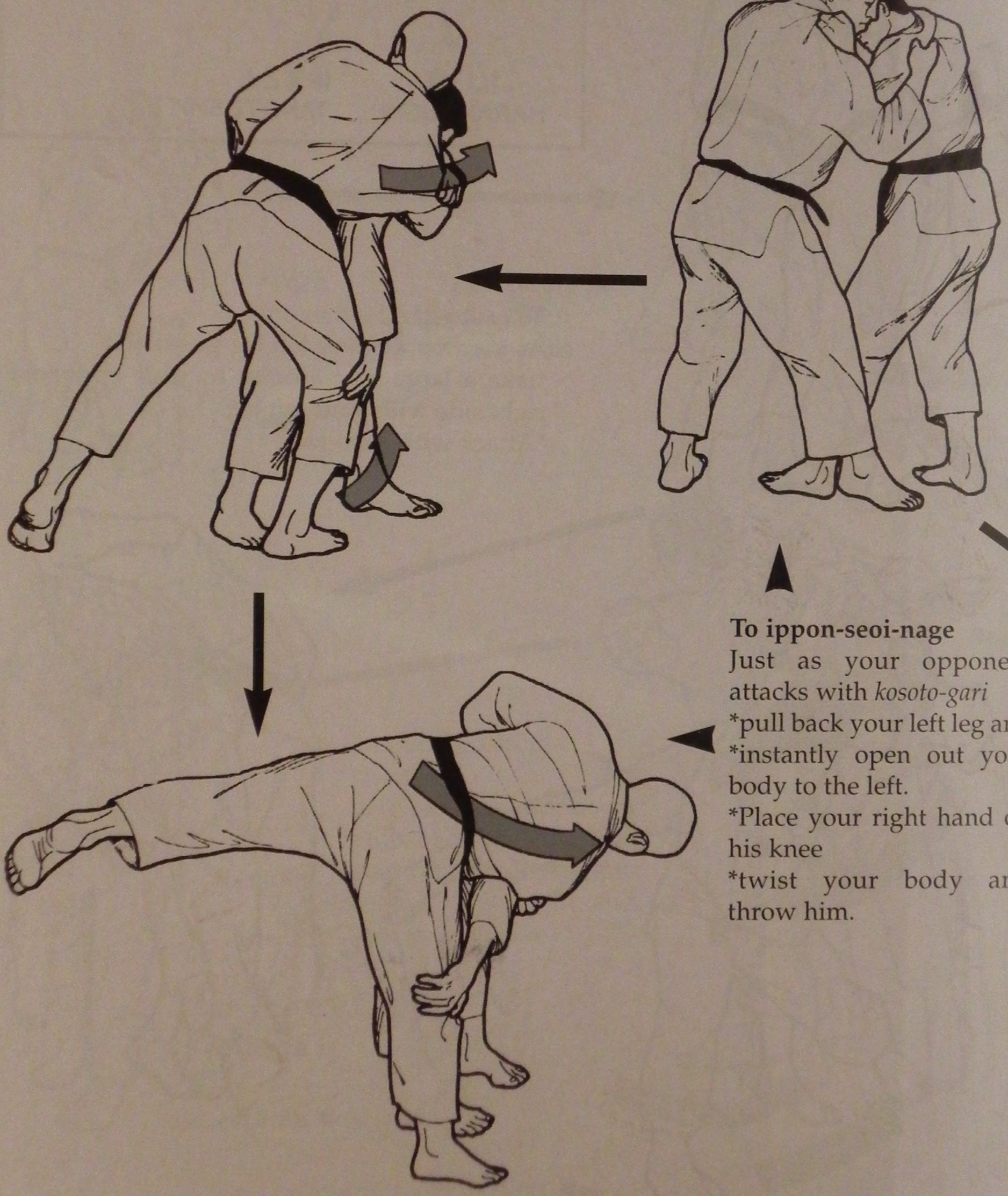


To osoto-gari
As your opponent's left leg goes back
*take a large step around to your opponent's right side with your left leg.
*Attack with *osoto-gari*.

Attack with *harai-goshi*.

小外刈り KOSOTO-GARI

COUNTER TECHNIQUES



To ippon-seoi-nage
Just as your opponent attacks with *kosoto-gari*
*pull back your left leg and
*instantly open out your body to the left.
*Place your right hand on his knee
*twist your body and throw him.

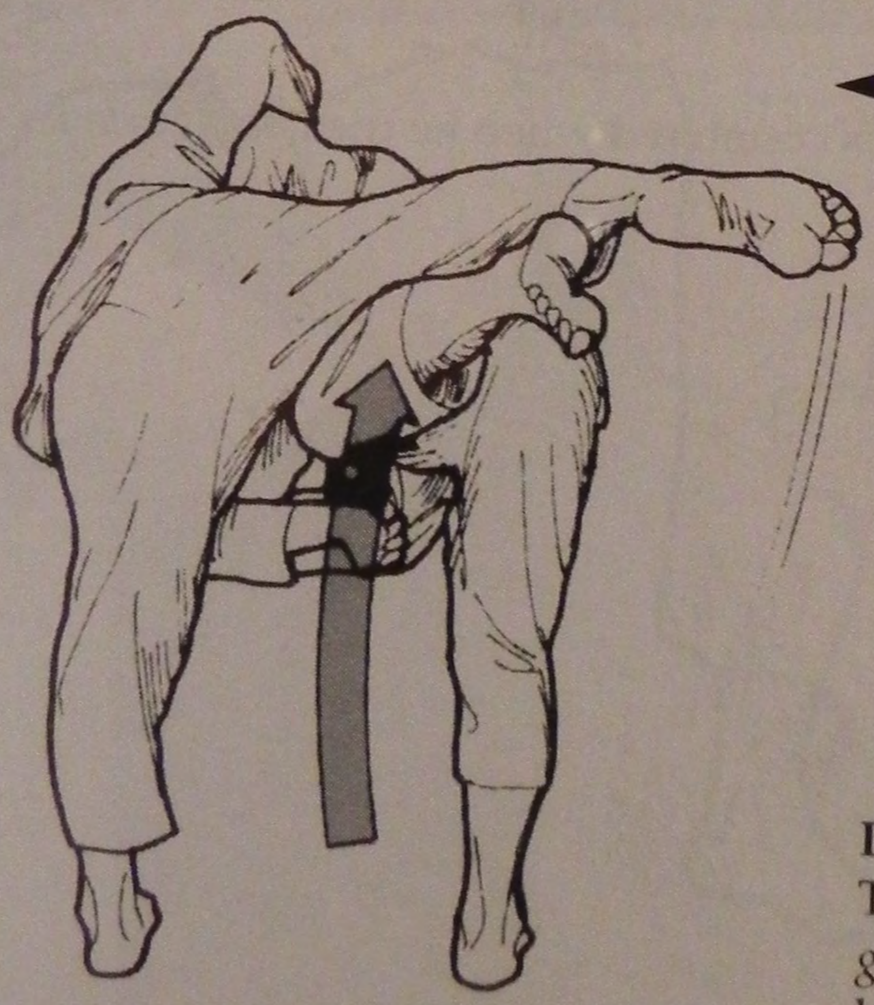
小外刈り
KOSOTO-GARI → 大内刈り
ŌUCHI-GARI

↓ 一本背負い投げ
IPPON-SEOI-NAGE

↓ 内股
UCHIMATA

To ippon-seoi-nage
Just as your
attacks with
*pull back your
*instantly open
body to the left
*Place your right
his knee
*twist your
throw him

To ouchi-gari
If your opponent's upper body contact was not sufficient
*drive your left leg in deep and sweep your opponent's leg out to the side.



To uchimata
If your opponent's upper body contact was insufficient and his right leg is quite deep behind your legs *moving as if coming in for a *kosoto-gake*, counter him with *uchimata*.

IMPORTANT POINT
The best chance to counter with *kosoto-gari* is when the opponent shifts his balance to his right foot.

Nobutoshi Hikage of Japan gets countered when he tries *hiza-guruma*.

膝車 HIZA-GURUMA

Hiza-Guruma
(knee wheel)

Break your opponent's balance forward, block his knee with the sole of your foot and twisting your body, throw him in a circle.

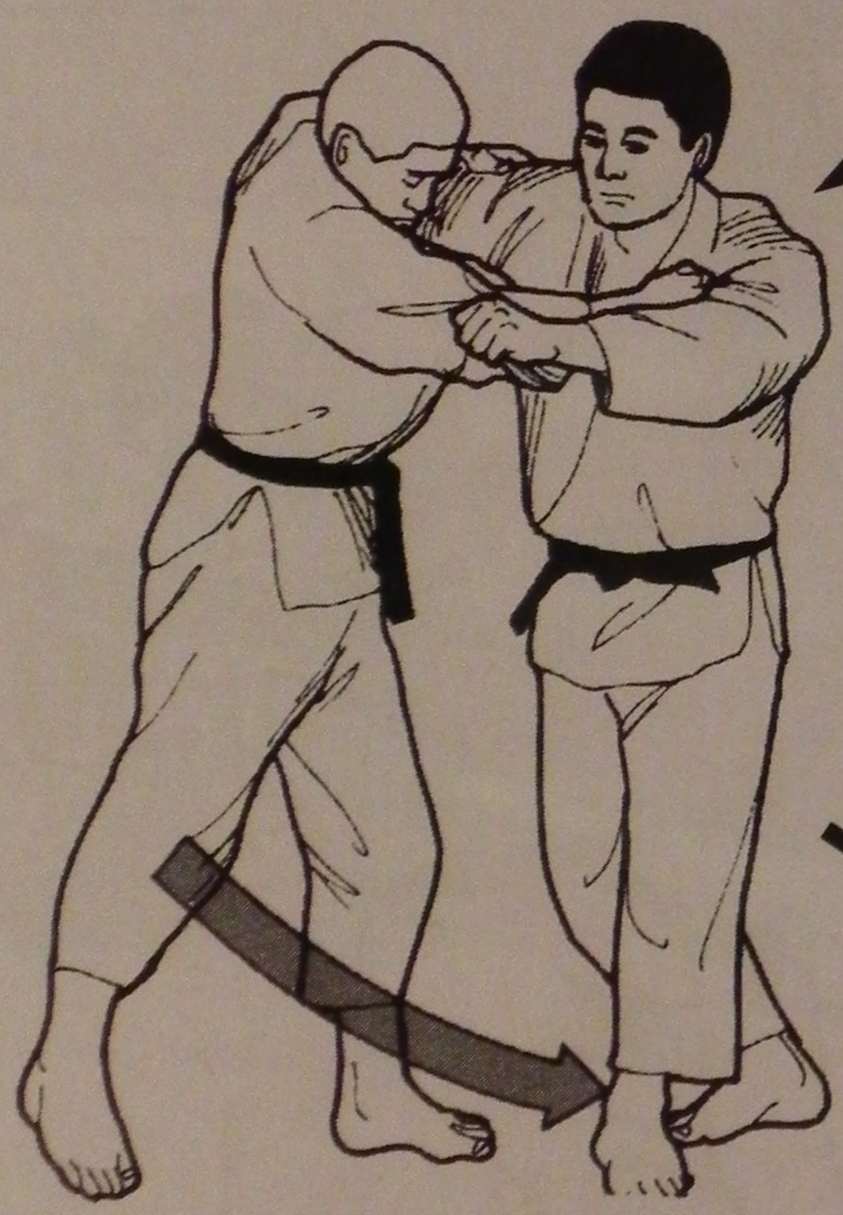
First, throw your opponent forward off balance and support his knee with your left foot. Then, throw him while twisting your body.

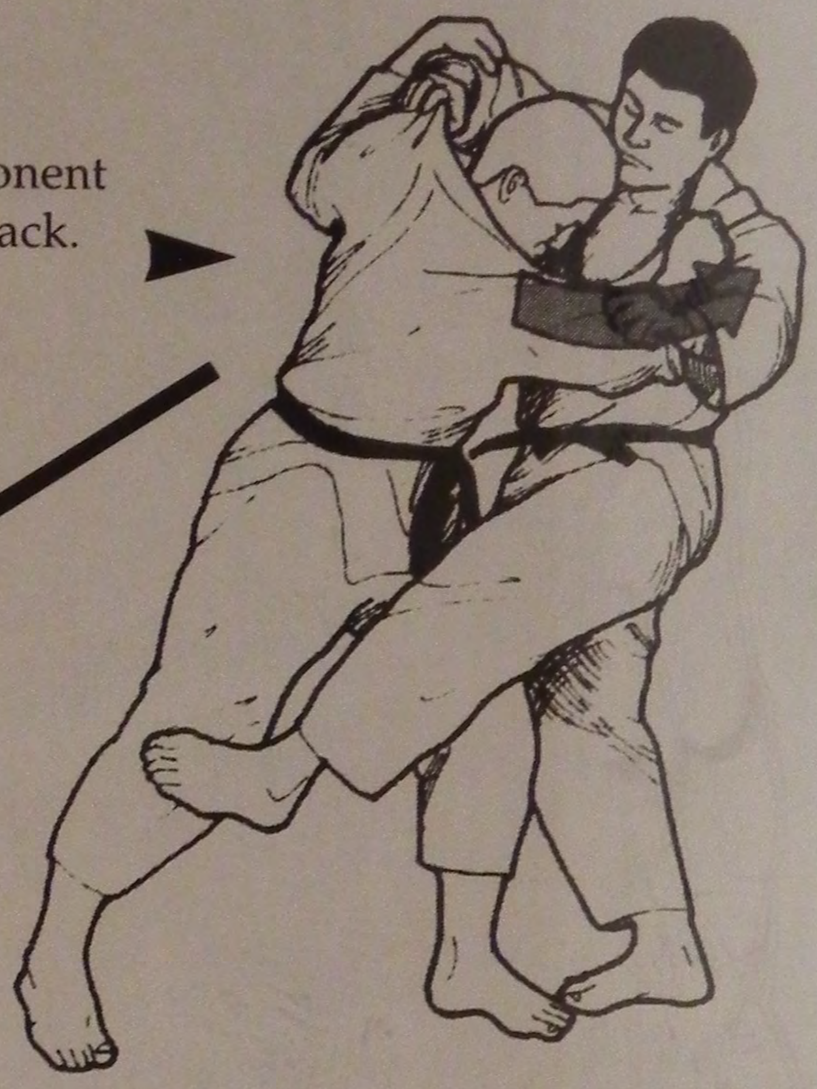
n he tries *hiza-guruma*

膝車 HIZA-GURUMA

COMBINATION TECHNIQUES

To harai-goshi
*Completely unbalance your opponent to the front with a *hiza-guruma* attack.





*Place the foot that was blocking your opponent's knee back onto the mat just in front of your opponent's left leg.

*Using this leg as a pivot, attack with *harai-goshi.*

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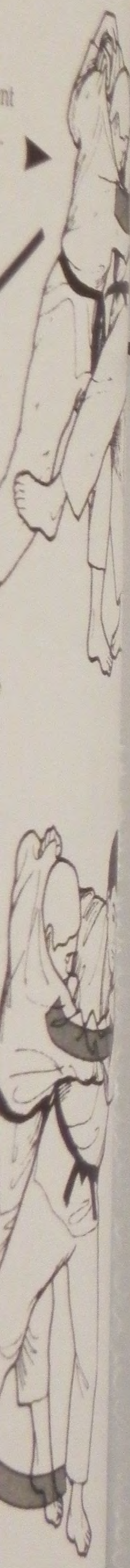


膝車
HIZA-GURUMA

↙ 払い腰
HARAI-GOSHI

↘ 出足払い
DE-ASHI-BARAI

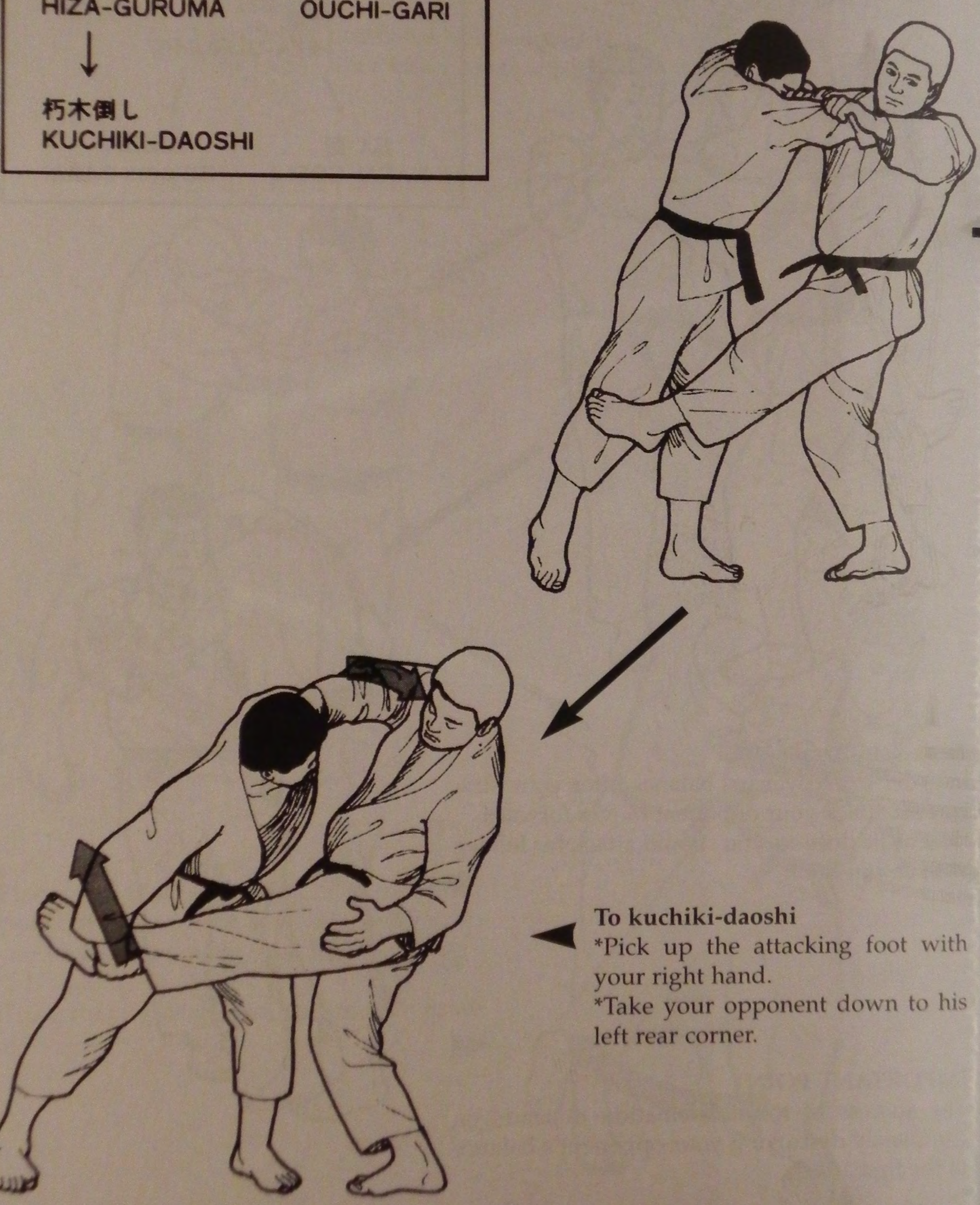
To de-ashi-barai
In order to recover his balance after your *hiza-guruma* attack your opponent moves forward.
*Just as he does so, you should attack his left leg with *de-ashi-barai*.

IMPORTANT POINT
The success of this combination depends on completely destroying your opponent's balance in the first attack.

膝車 HIZA-GURUMA

COUNTER TECHNIQUES

膝車
HIZA-GURUMA → 大内刈り
ŌUCHI-GARI
↓
朽木倒し
KUCHIKI-DAOSHI



To kuchiki-daoshi
*Pick up the attacking foot with your right hand.
*Take your opponent down to his left rear corner.

To ouchi-gari

*Preserve your balance by shifting your centre of gravity towards your opponent's supporting right leg.

*Then turn into an *ouchi-gari*.

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送り足払い OKURI-ASHI-BARAI

Okuri-Ashi-Barai
(sending footsweep)

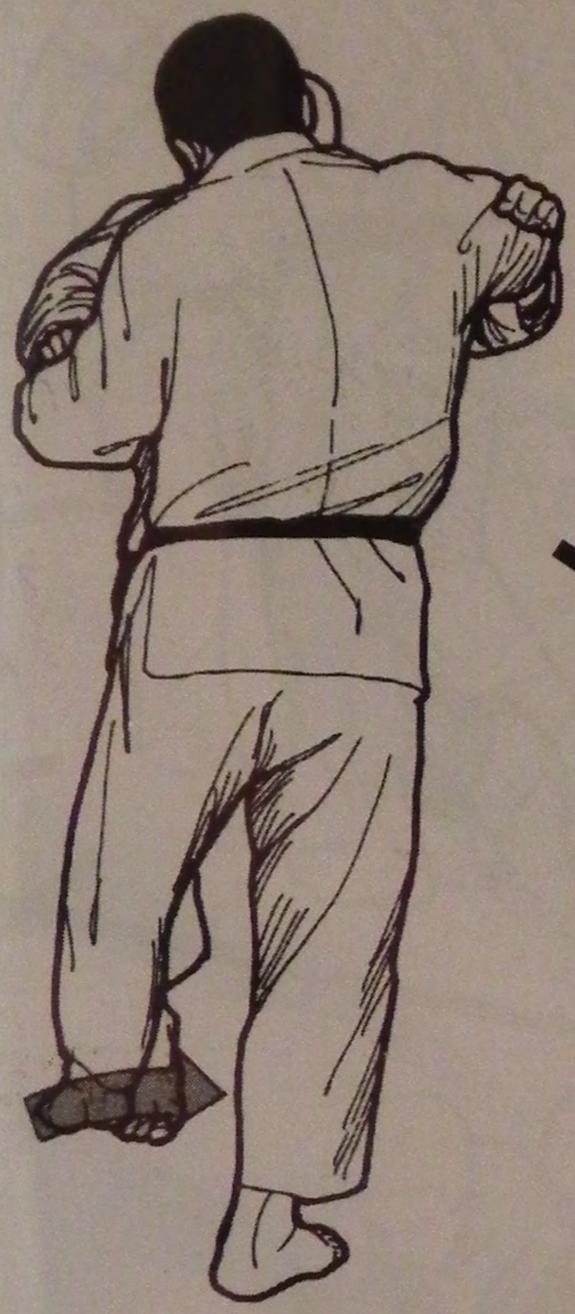
Just as your opponent is moving to his side or rear corner
*sweep his legs sharply up in the direction of his movement.

IMPORTANT POINT
Keep your leg and hip in a straight line.

送り足払い OKURI-ASHI-BARAI

COMBINATION TECHNIQUES

送り足払い
OKURI-ASHI-BARAI → 袖釣り込み腰
SODE-TSURI-KOMI-GOSHI



To sode-tsuri-komi-ashi
*Attack with *okuri-ashi-barai* using your left leg.

*As your opponent evades the sweep, using the momentum generated, turn your hips in and attack with *sode-tsuri-komi-goshi.*

送り足払い OKURI-ASHI-BARAI

COMBINATION TECHNIQUES

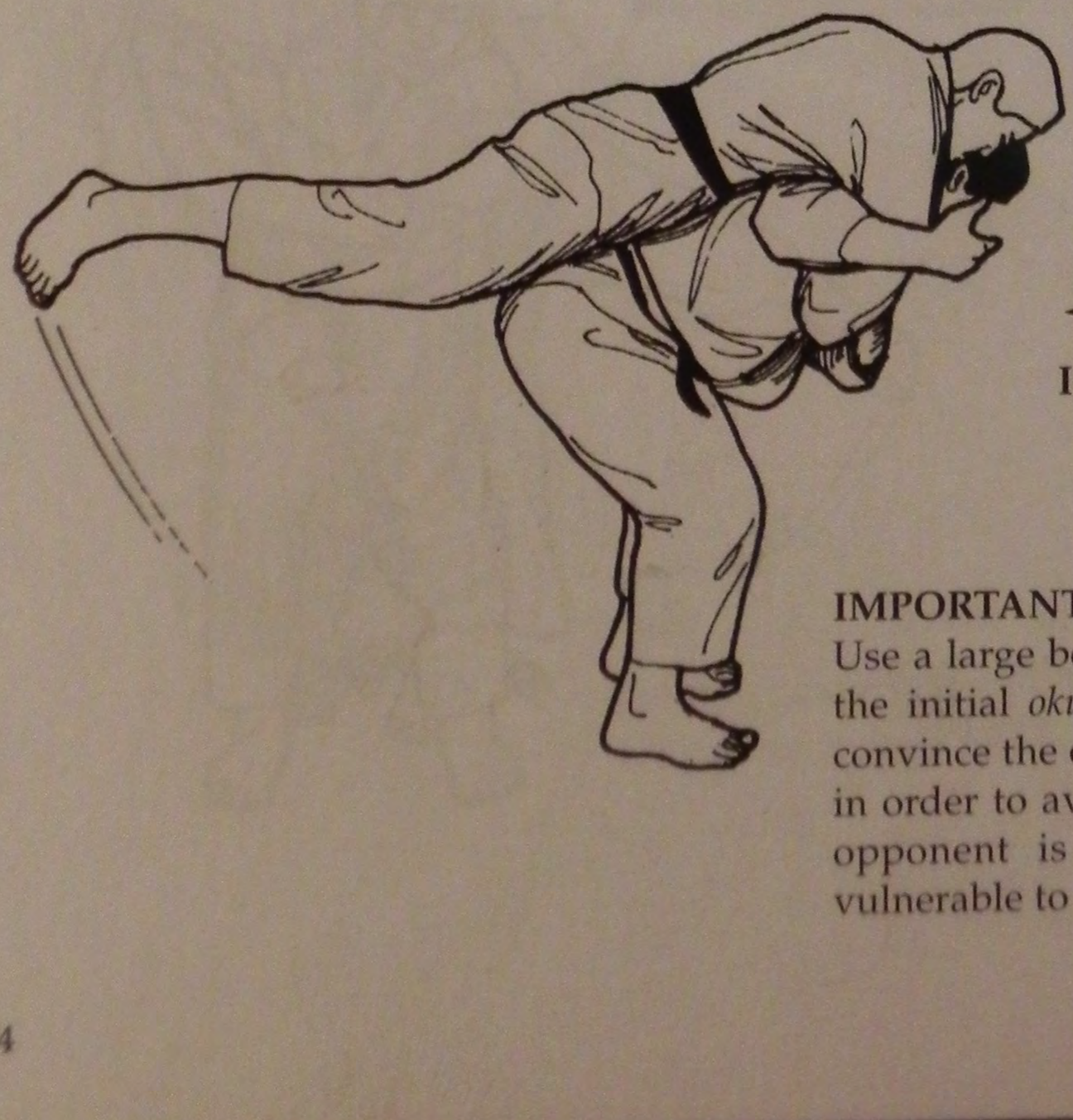
送り足払い
OKURI-ASHI-BARAI → 背負い投げ
SEOI-NAGE

↘ 払い腰
HARAI-GOSHI

↓ 一本背負い投げ
IPPON-SEOI-NAGE

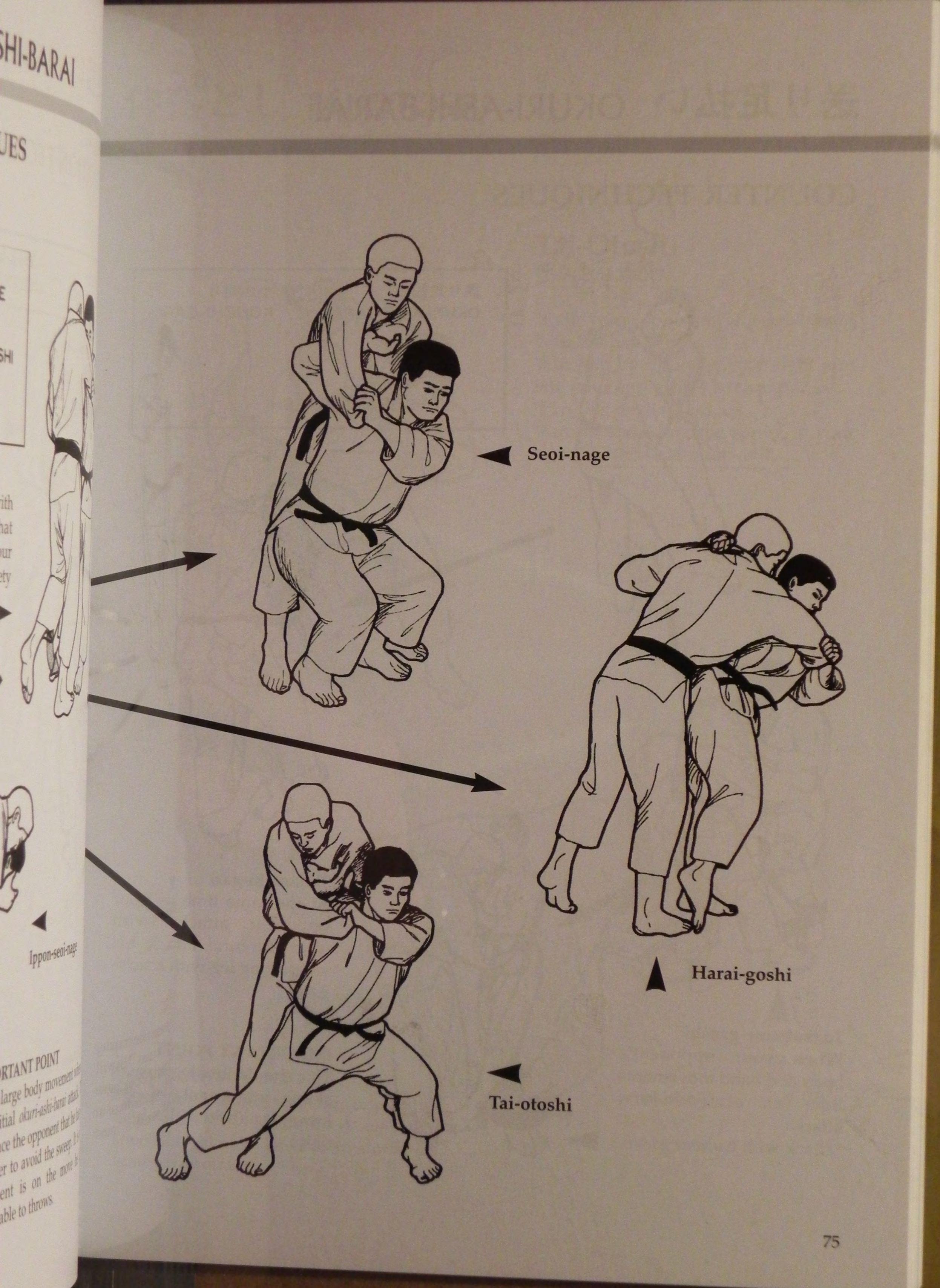
↘ 体落とし
TAI-OTOSHI

If you sweep your opponent with your right leg and using that movement rapidly turn in for your next technique, you can do a variety of successful combinations.



Ippon-seoi-nage

IMPORTANT POINT
Use a large body movement when making the initial *okuri-ashi-barai* attack. This will convince the opponent that he has to move in order to avoid the sweep. It is when an opponent is on the move he is most vulnerable to throws.



Seoi-nage

Harai-goshi

Tai-otoshi

送り足払い OKURI-ASHI-BARAI

COUNTER TECHNIQUES

送り足払い
OKURI-ASHI-BARAI → 小内刈り
KOUCHI-GARI

↓

つばめ返し
TSUBAME-GAESHI

To kouchi-gari
At the same time as your opponent attacks with *okuri-ashi-barai* attack his supporting leg with *kouchi-gari.*

To tsubame-gaeshi
When your opponent's body and hand movements infer an *okuri-ashi-barai* attack
*attack with *tsubame gaeshi.*

IMPORTANT POINT
This should involve a small sharp movement of the lower leg (below the knee only).

体落とし TAI-OTOSHI

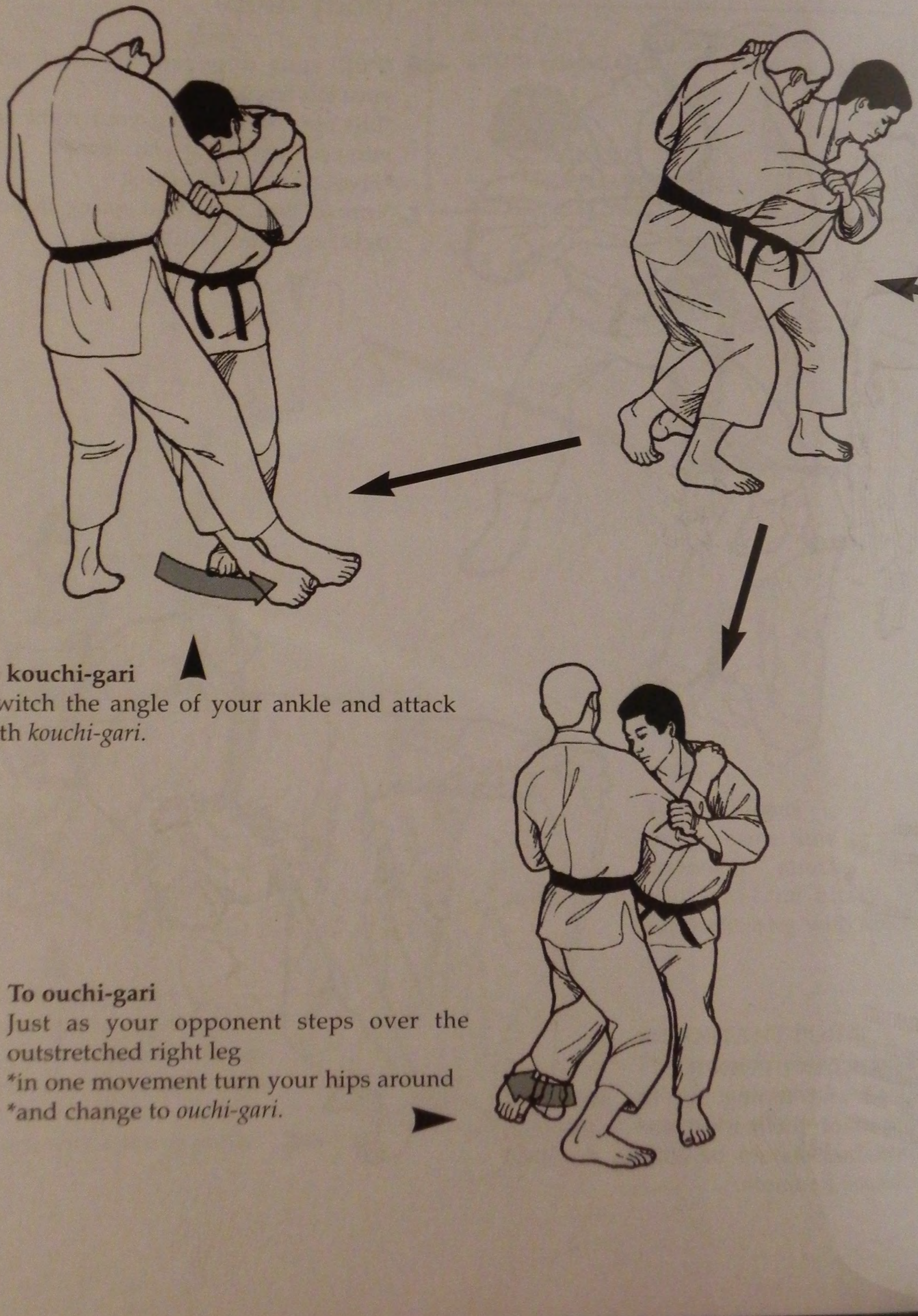
Tai-Otoshi
(body drop)

*Pull your opponent forward with your left hand.
*Lift him by inserting your right arm into your opponent's left armpit.
*Pivoting on your left leg
*turn in and using the spring in your right leg, throw him forward.

IMPORTANT POINT
Speed and timing are the important factors of this technique. A *tai-otoshi* specialists should be able to do 50-60 *uchikomi* a minute.

体落とし TAI-OTOSHI

COMBINATION TECHNIQUES



To kouchi-gari
*Switch the angle of your ankle and attack with *kouchi-gari.*

To ouchi-gari
Just as your opponent steps over the outstretched right leg
*in one movement turn your hips around
*and change to *ouchi-gari.*

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体落とし TAI-OTOSHI → 体落とし TAI-OTOSHI

↙ 小内刈り KOUCHI-GARI

↘ 大内刈り ŌUCHI-GARI

If your opponent defends against your *tai-otoshi* by stepping over your right leg…

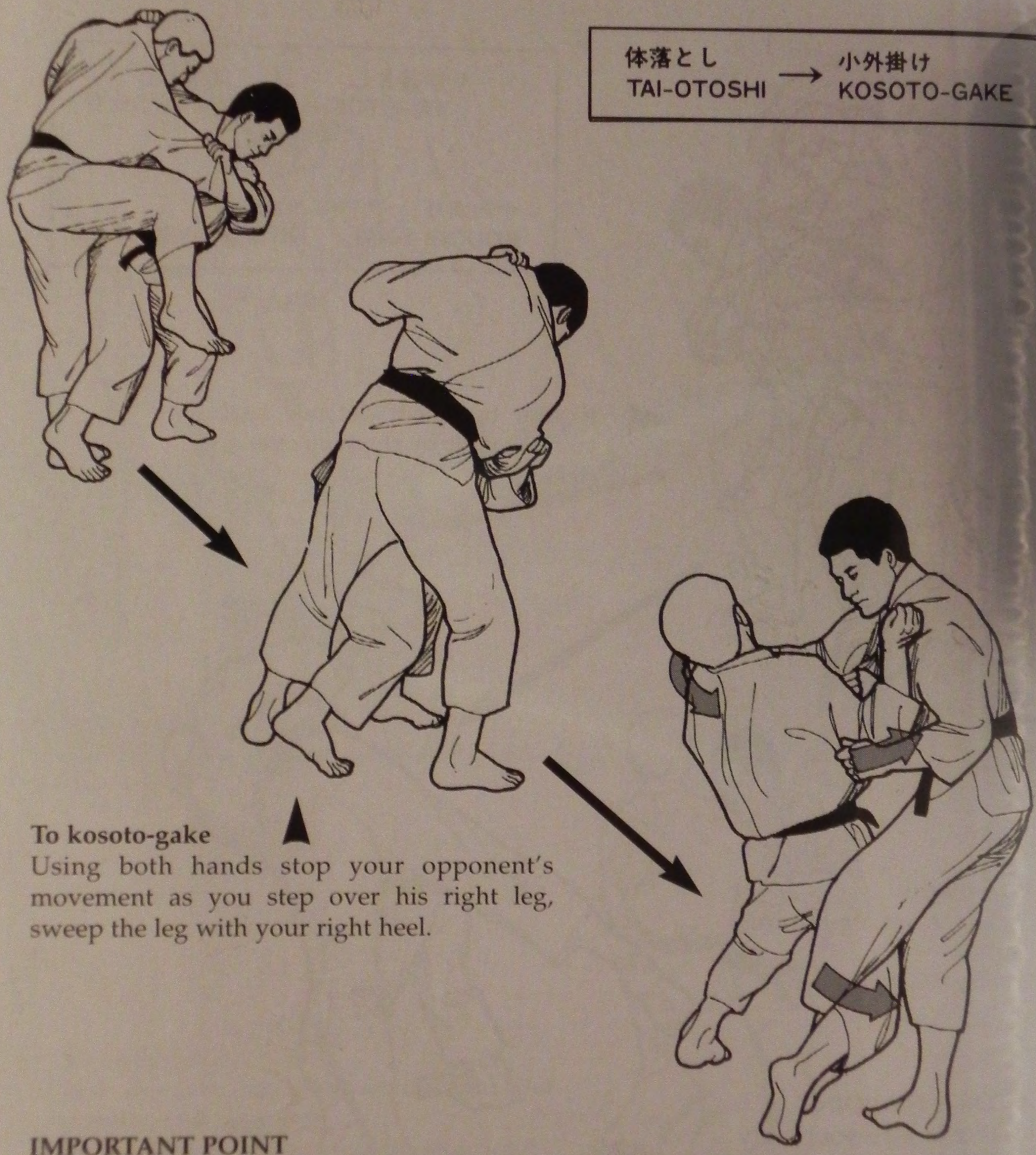
To tai-otoshi
*Pull your left leg towards the right
*and try *tai-otoshi* again.

IMPORTANT POINT
In order to turn your body quickly, you should rapidly change the direction of your head at the same time.

体落とし TAI-OTOSHI

COUNTER TECHNIQUES

体落とし TAI-OTOSHI → 小外掛け KOSOTO-GAKE



To kosoto-gake
Using both hands stop your opponent's movement as you step over his right leg, sweep the leg with your right heel.

IMPORTANT POINT
It is important to stop the rotation of your opponent's hips by controlling the upper body with both hands.

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Ramon Pink of East Germany uses *kosoto-gari* to great effect against Neil Adam's *tai-otoshi*.

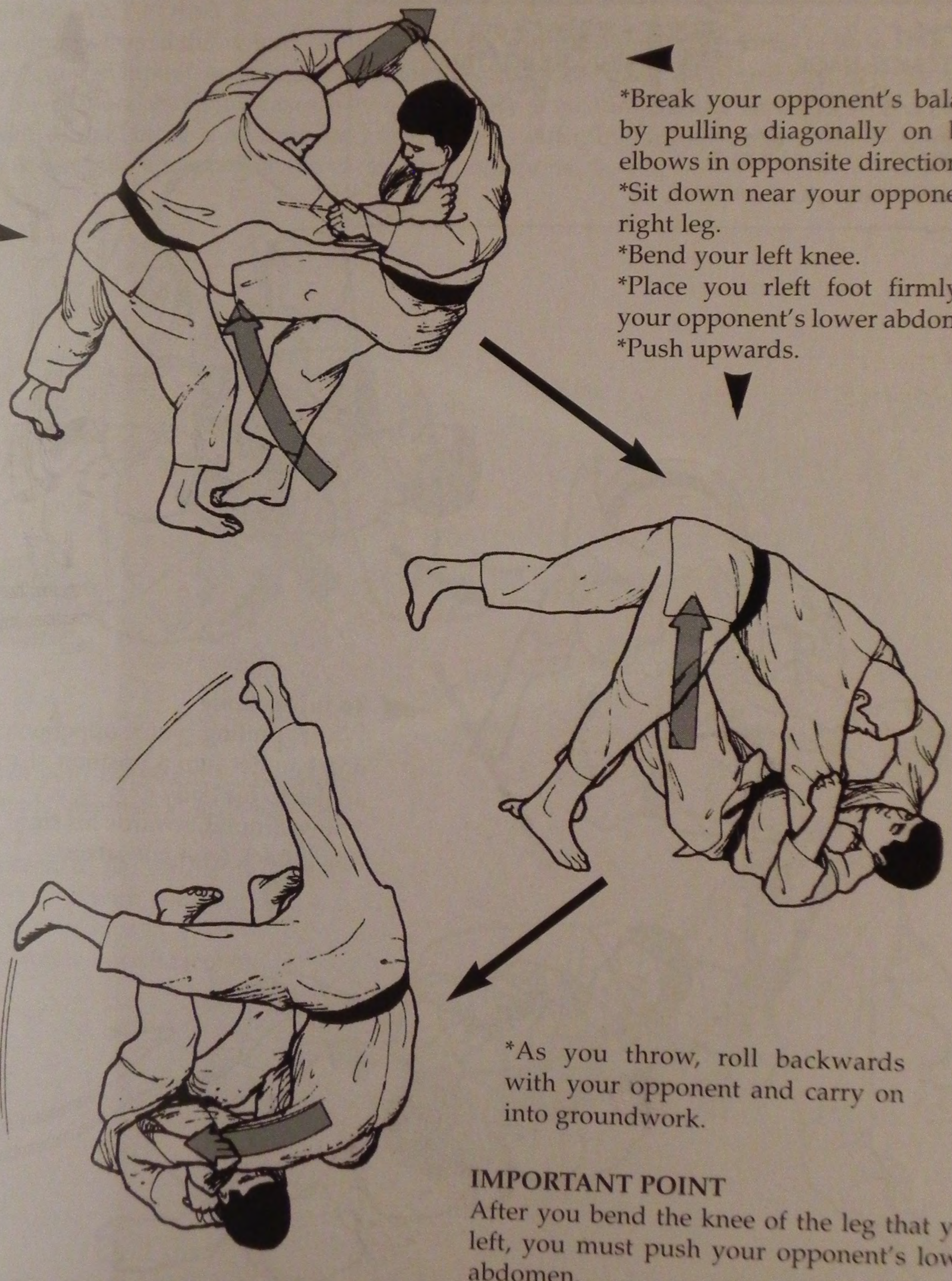
巴投げ TOMOE-NAGE

Tomoe-Nage
(whirling throw)

Recently a form of *tomoe-nage* involving attacking from a side position and throwing your oppnent to the side has become more widely used that the traitional frontal attack in which you throw your opponent directly over your head.
One of the main reasons for this is the relative ease with which you can follow up into groundwork from the side attack.
In this section, we explain the side *tomoe-nage* style.

*Moving faster than your opponent take a large step to the side

There are two methods of executing this technique: from the front and from the side.



*Break your opponent's balance by pulling diagonally on both elbows in opponsite directions.
*Sit down near your opponent's right leg.
*Bend your left knee.
*Place you rleft foot firmly in your opponent's lower abdomen.
*Push upwards.

*As you throw, roll backwards with your opponent and carry on into groundwork.

IMPORTANT POINT
After you bend the knee of the leg that you left, you must push your opponent's lower abdomen.

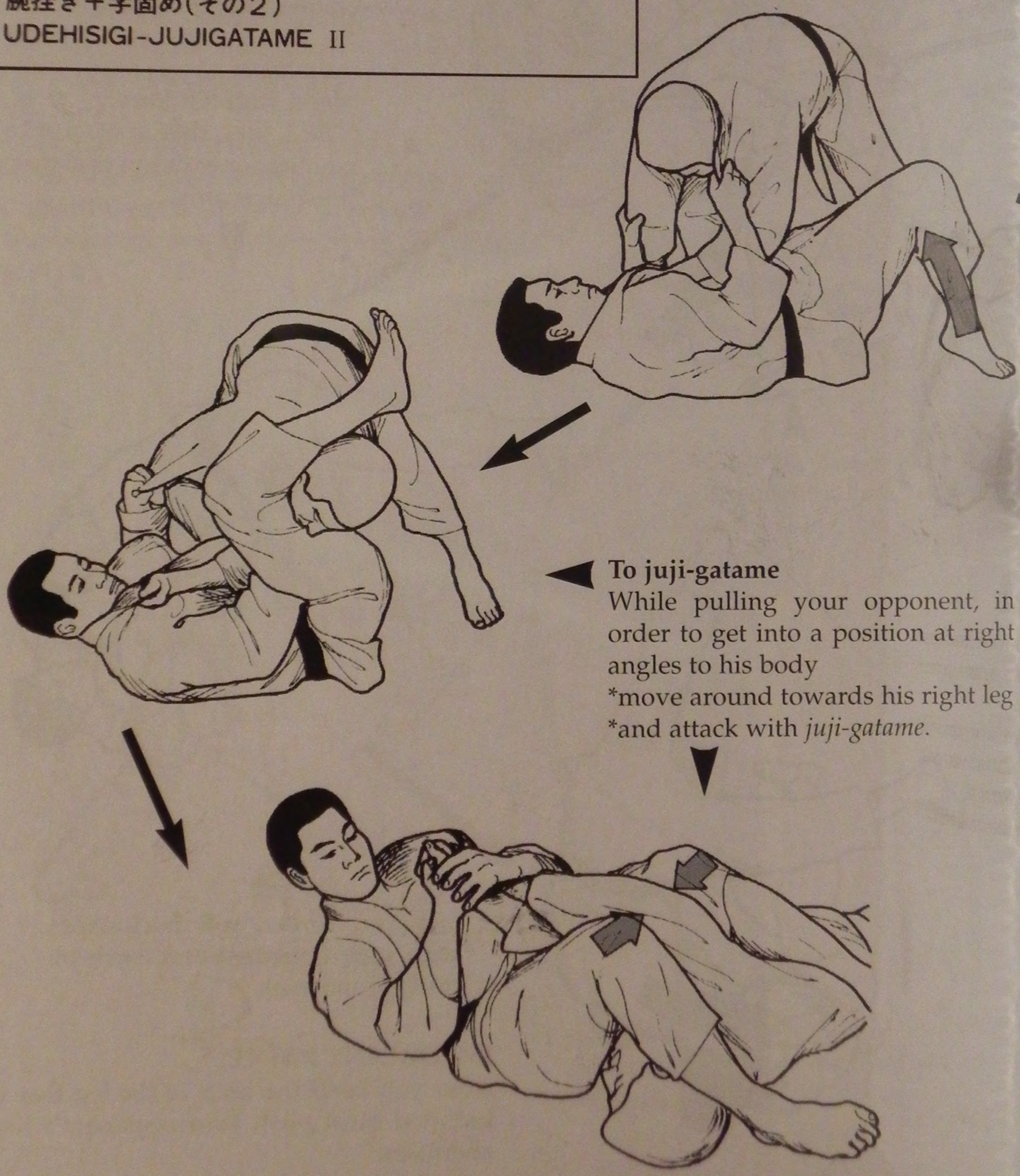
巴投げ TOMOE-NAGE

COMBINATION TECHNIQUES

巴投げ TOMOE-NAGE → 腕挫ぎ＋字固め（その１） UDEHISIGI-JUJIGATAME I

↓

腕挫ぎ＋字固め（その２） UDEHISIGI-JUJIGATAME II



To juji-gatame
While pulling your opponent, in order to get into a position at right angles to his body
*move around towards his right leg
*and attack with *juji-gatame*.

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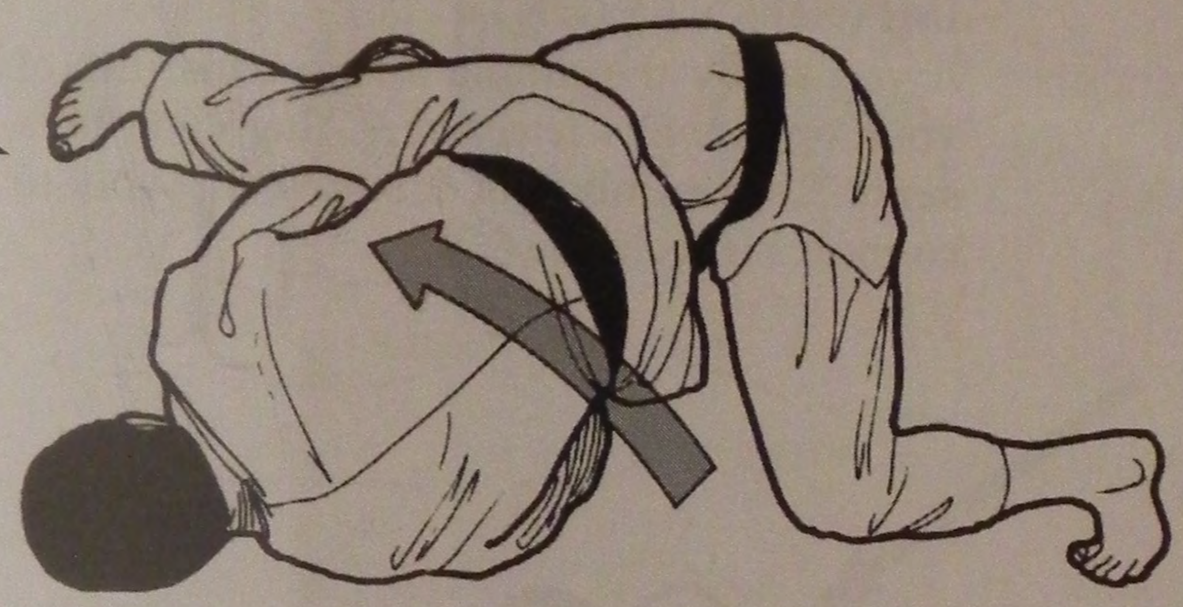
IMPORTANT POINT
Continuity from a throw into groundwork is one of the outstanding skills of judo. You may say "aim for ippon" but often the techniques that score *ippon* do not consist of a throw on its own. There are many cases where the throw is incomplete and ippon is scored as the result of delivering the "coup de grace" by a swift move into groundwork. You should think carefully and practise the various combinations.



When your opponent successfully defends against your *tomoe-nage* attack
*proceed to *juji-gatame* by kicking off the mat with your right leg.
*raise your hips
*and rotate into the technique.

巴投げ TOMOE-NAGE

COUNTER TECHNIQUES

巴投
TOMOE-NAGE → 朽木倒し
KUCHIKI-DAOSHI

↓

大内刈り
ŌUCHI-GARI

IMPORTANT POINT I
If you study the timing and peculiarities of your opponent's *tomoe-nage*, there will be a surprising number of chances for you to counter his technique.

To ouchi-gari
If your opponent attacks with *tomoe-nage* from the front as he is moving backwards.
*advance your right leg.
*Shrug off your opponent's right leg by opening out your body to the left.
*Stop his movement by lifting him up
*and throw him with *ouchi-gari*.

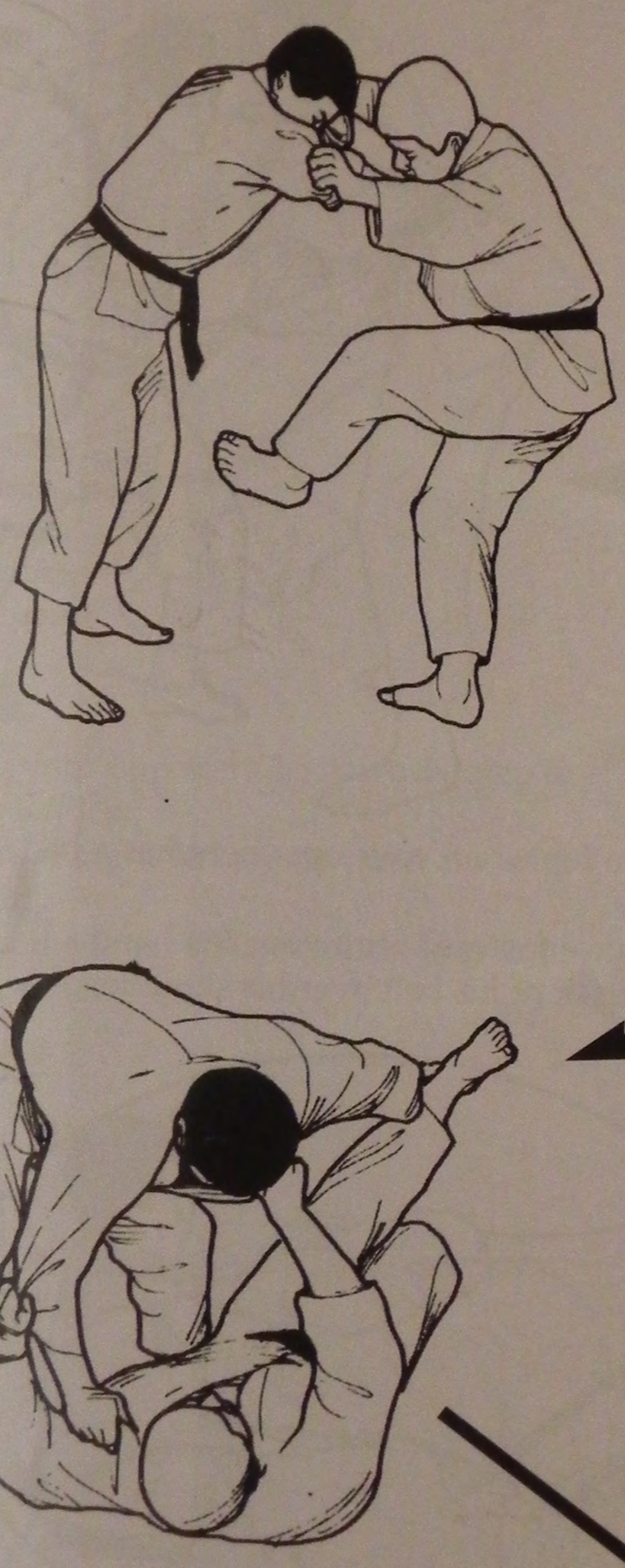
IMPORTANT POINT II
While twisting your body to the left to free yourself from your opponent's right foot, lift him up and stop your opponent's movement. This enables you to proceed to the next movement.

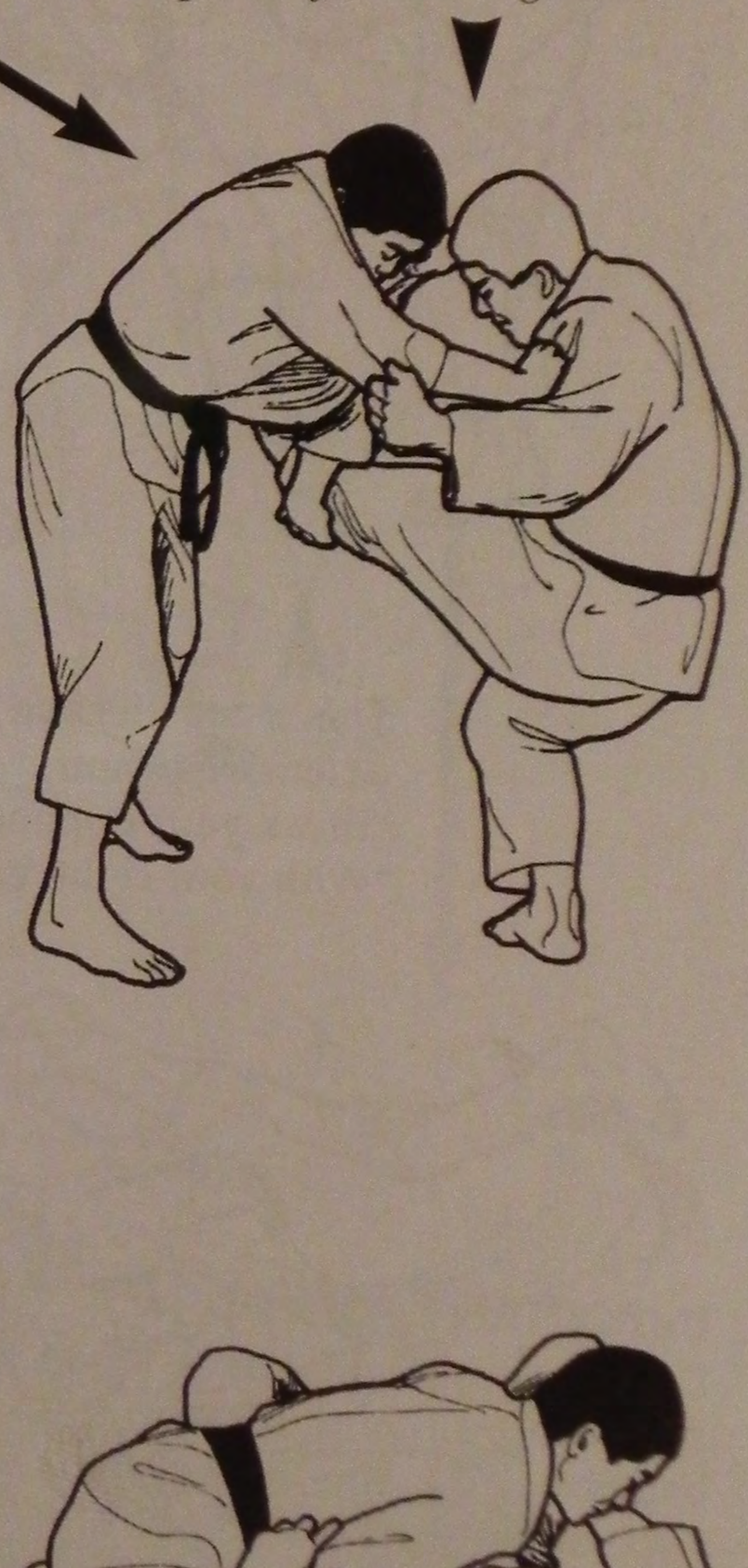
To kuchiki-daoshi

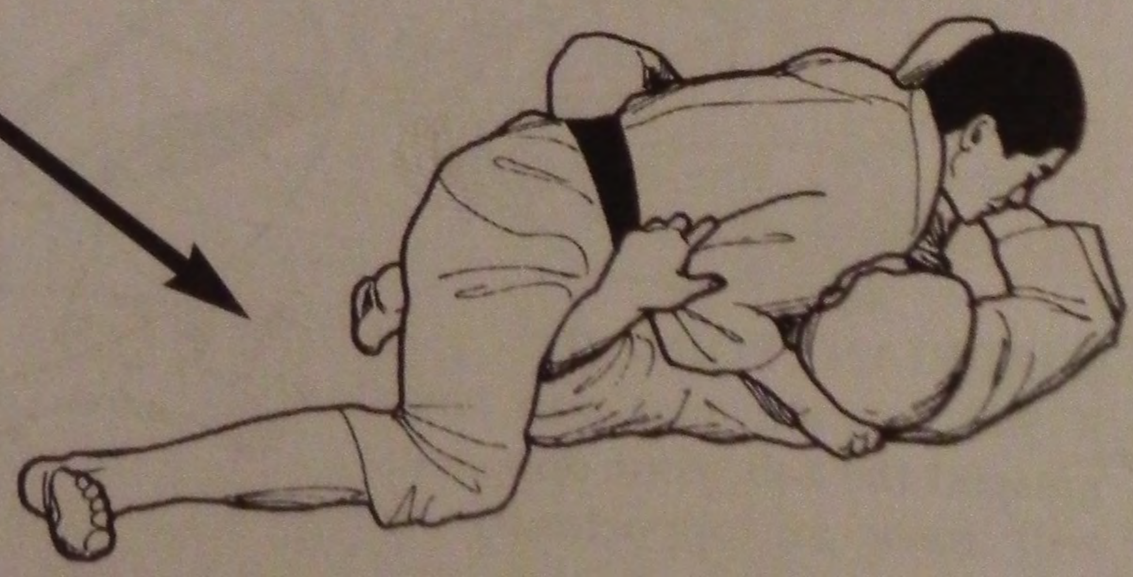
It is necessary to predict your opponent's *tomoe-nage* attack. Just as he lifts his foot to attack

*sweep it aside with your left hand.

*Rapidly making chest contact, follow up into *yoko-shiho-gatame*.



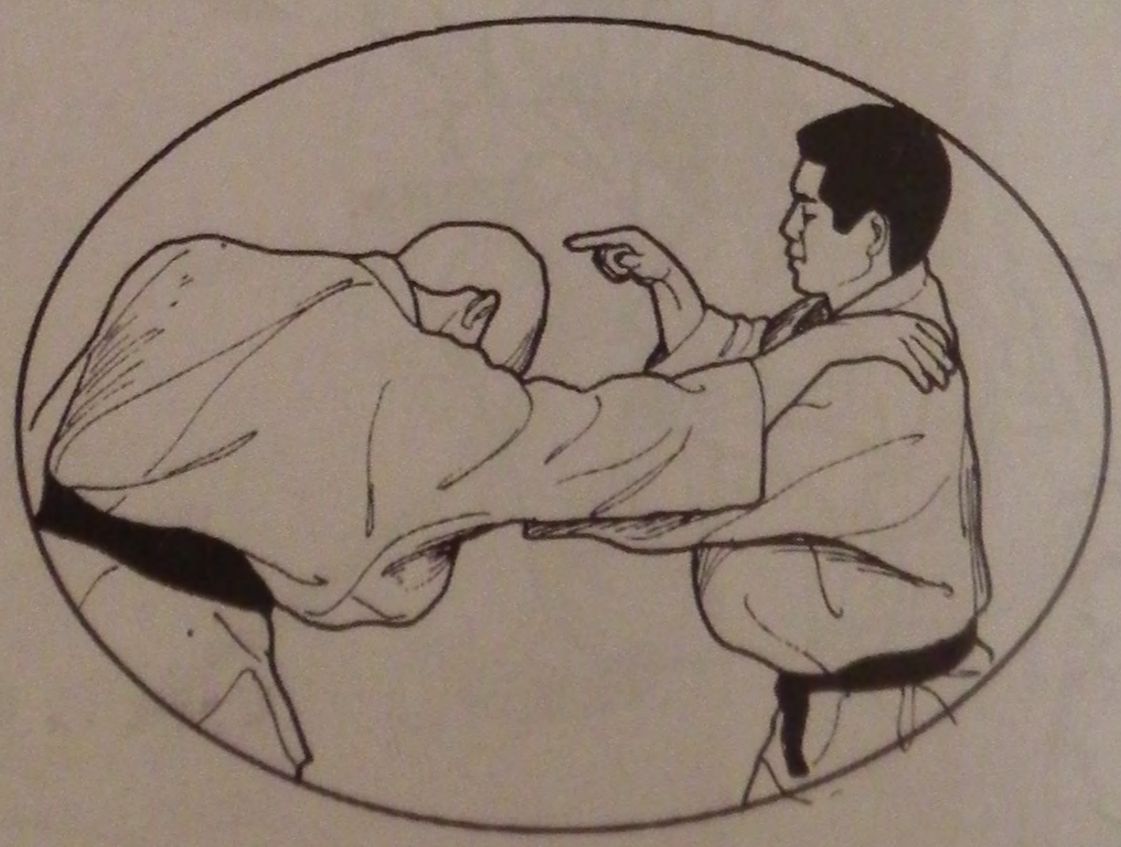




引き込み返し I HIKIKOMI-GAESHI

Hikkomi-Gaeshi
(pulling reversal)

This is an effective technique for when your opponent has a bad defensive posture.
*Break your opponent's balance forward with your left hand.
*With your right, grasp the back of his belt over his shoulder.



IMPORTANT POINT I
If your opponent has a good posture, pull him forward off balance until you can see the nape of his neck.

IMPORTANT POINT II
If you hesitate once you have grasped the belt, your opponent will have an opportunity to counter attack.

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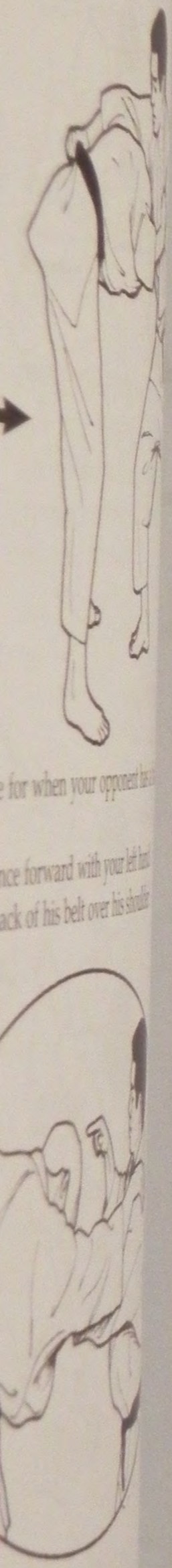
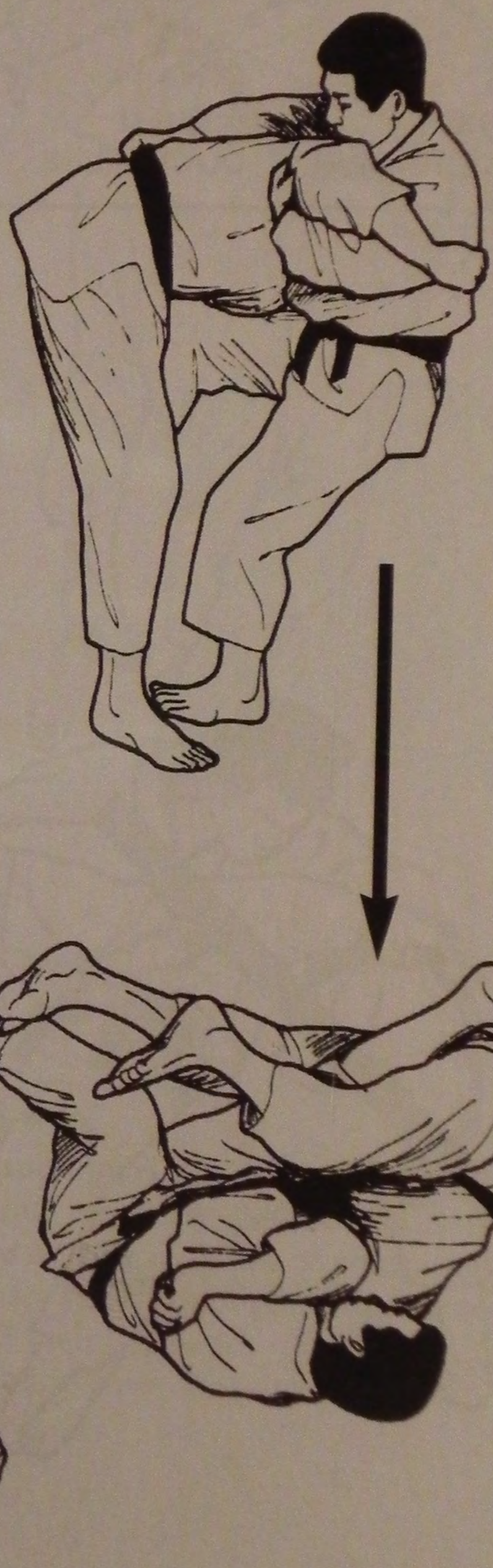


for when your opponent is

nce forward with your left hand

ack of his belt over his shoulder

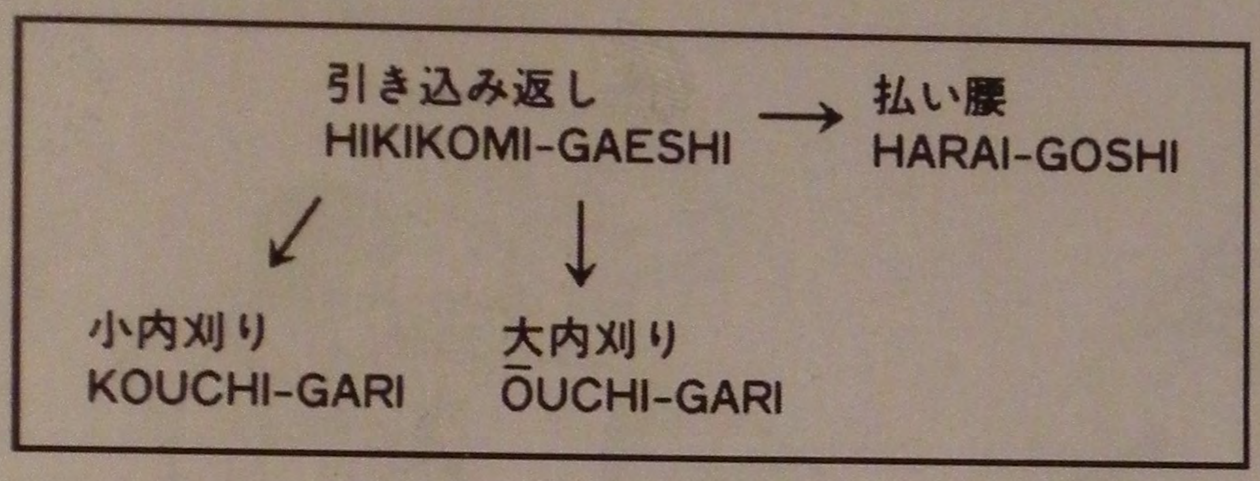
*Forcing your opponent backwards, step in on your left leg.
*Bend your right knee and push up with your shin.
*At the same time roll backwards over your right shoulder.

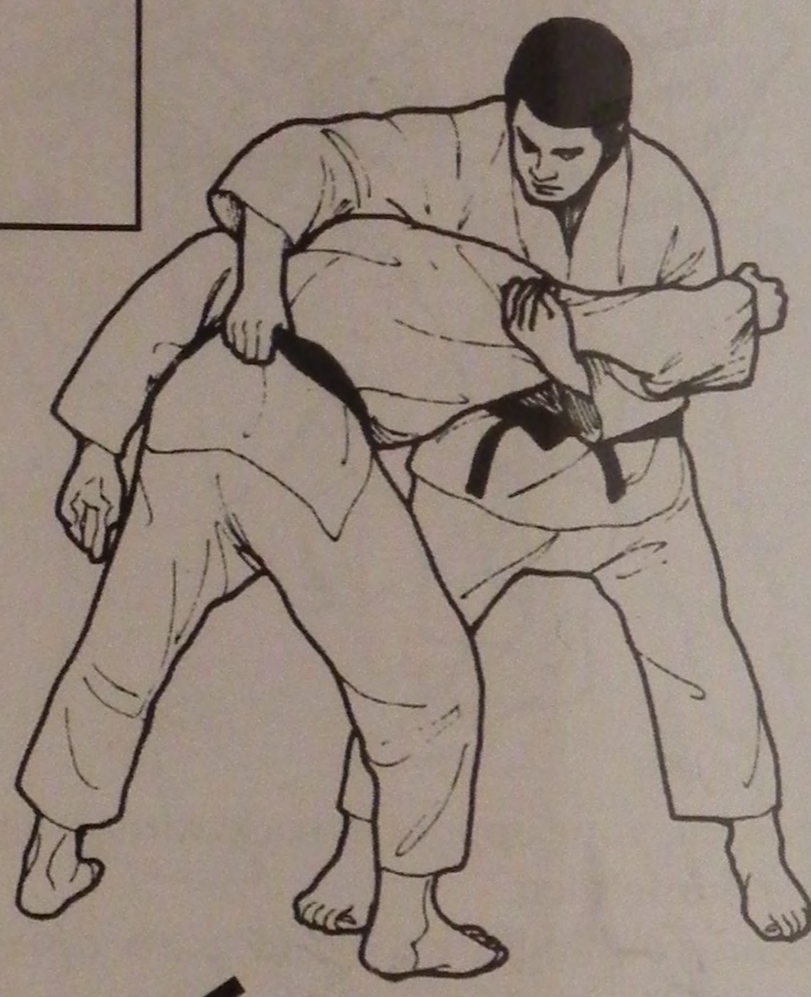


*Follow up immediately into *osae-komi* (hold-down).

引き込み返し I HIKIKOMI-GAESHI

COMBINATION TECHNIQUES





To kouchi-gari
If your opponent shifts his weight backwards in order to avoid being pulled forwards
*sweep his right heel with your left sole.
*Take him down to his rear.

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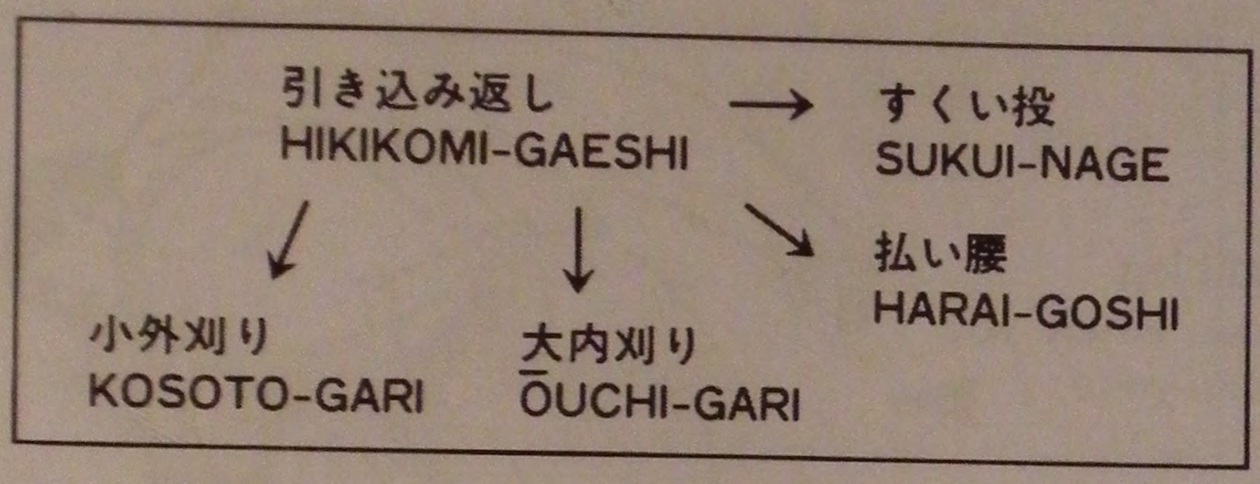
To harai-goshi
*Pivot on your right leg.
*Rotate to a position where you can attack with *harai-goshi*.

To ouchi-gari
If your opponent defends by raising his head and turning out of your attack
*grasp your opponent's right knee area with your left hand.
*Change your attack to *ouchi-gari*.

引き込み返し I HIKIKOMI-GAESHI

COMBINATION TECHNIQUES



As your opponent attempts to get into position for *hikkomi-gaeshi*

*lift your head to unbalance your opponent.

*Seize the trouser leg at the knee.

To kosoto-gari

Push up to the right sweep with *kosoto-gari*.

*Push your opponent well on to his left leg and lift him.

To sukui-nage
*Insert your left hand between his legs
*and proceed to *sukui-nage*.

To harai-goshi
*Swivel on your right leg
*and keeping hold of your opponent's leg with your left hand, counter attack with *harai-goshi*.

To ouchi-gari
*Keep hold of your opponent's right leg with your left hand and proceed with *tsugi-ashi* steps into *ouchi-gari*.

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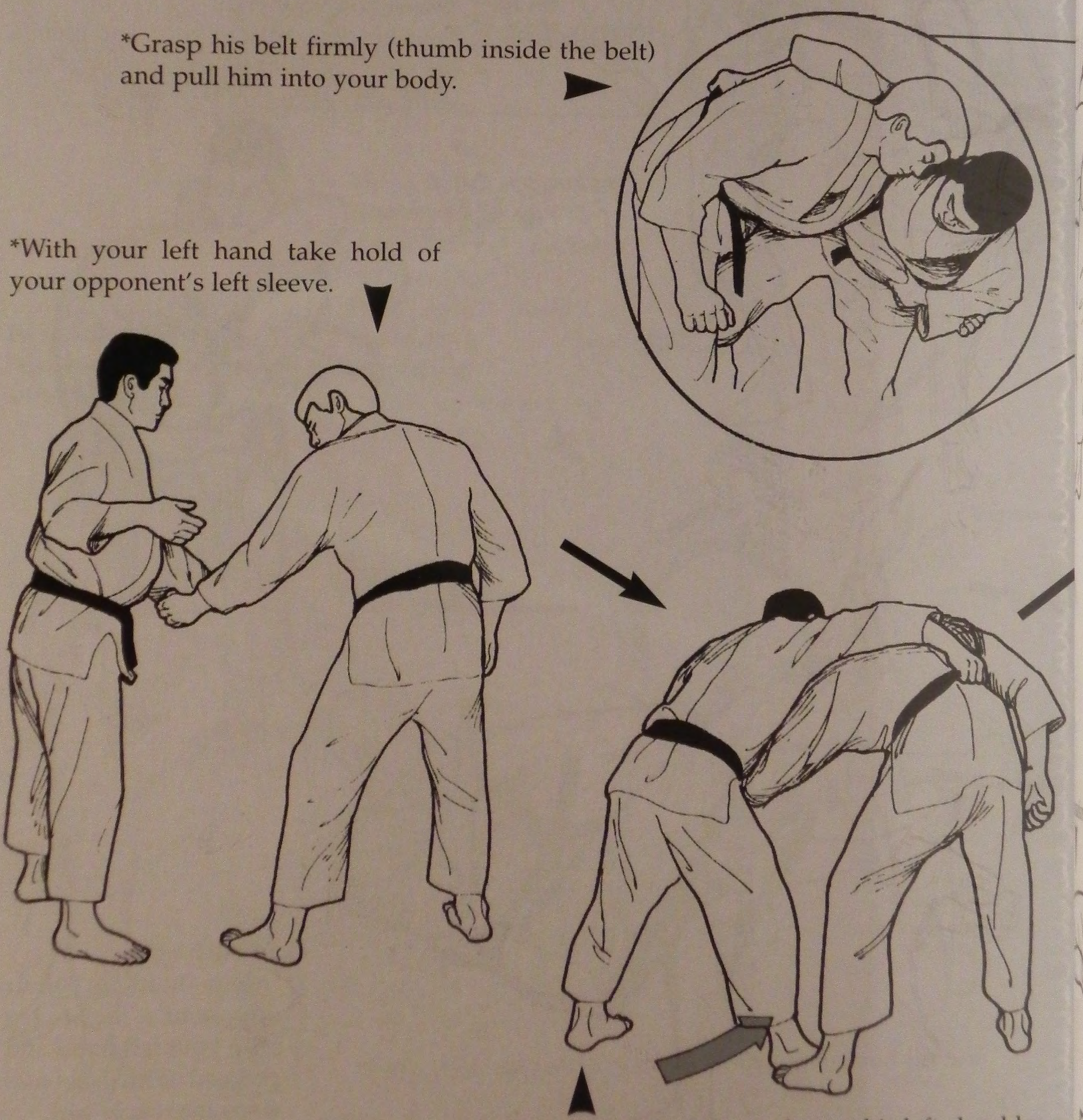
引き込み返しII HIKIKOMI-GAESHI

IMPORTANT POINT
When your opponent has an opposing grip, his left shoulder is too far away and it is difficult to reach over his shoulder to take hold of his belt. In these cases the following method is very effective.

*Grasp his belt firmly (thumb inside the belt) and pull him into your body.

*With your left hand take hold of your opponent's left sleeve.



*Pulling him across your to the left, reach over his left shoulder.

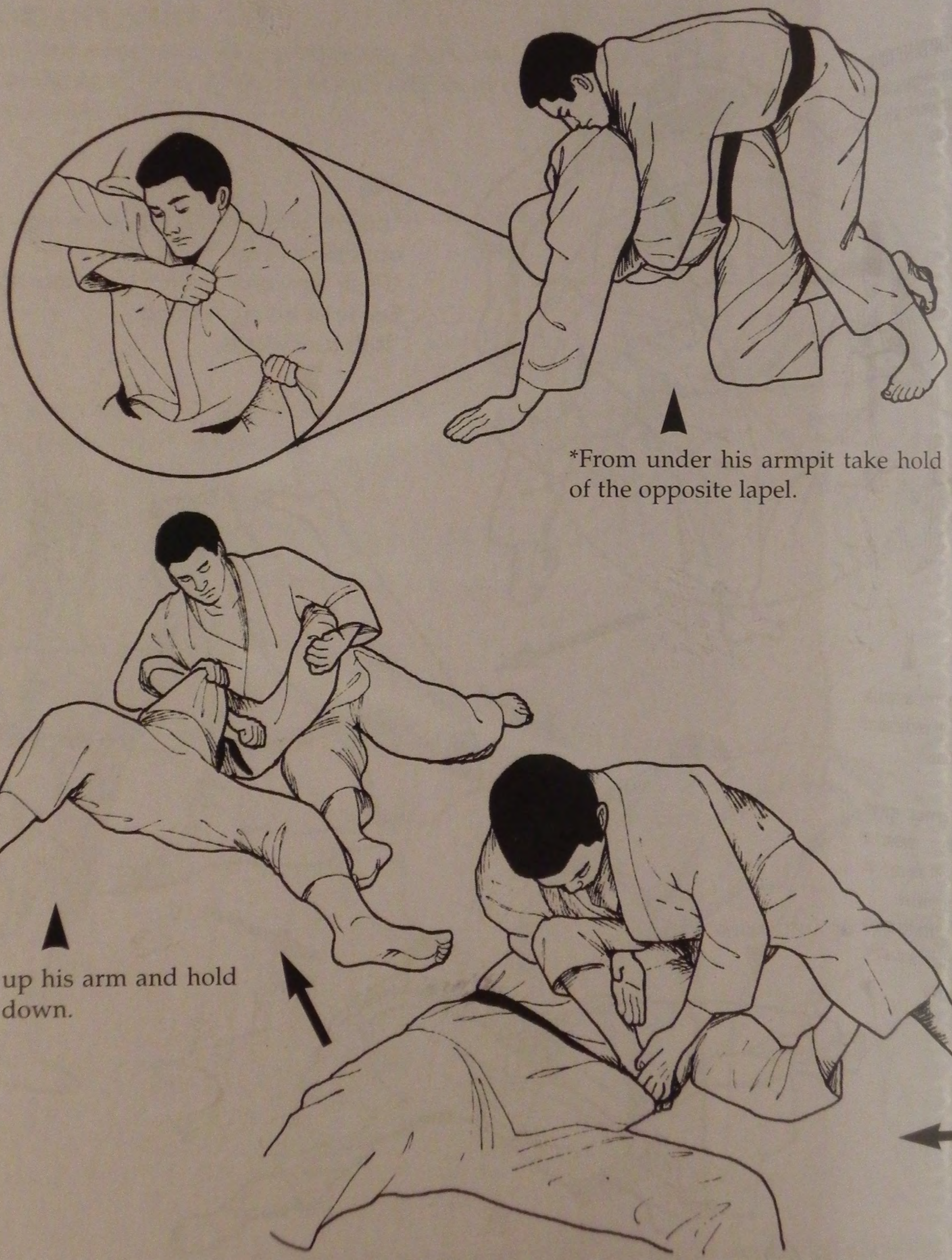
*Insert your right leg between your opponent's legs
*Push upwards with your shin on the inside of his right thigh.
*Roll backwards.

*Follow up into *osaekomi*.

固め技 KATAME-WAZA

ATTACKING YOUR OPPONENT WHEN HE IS ON ALL FOURS

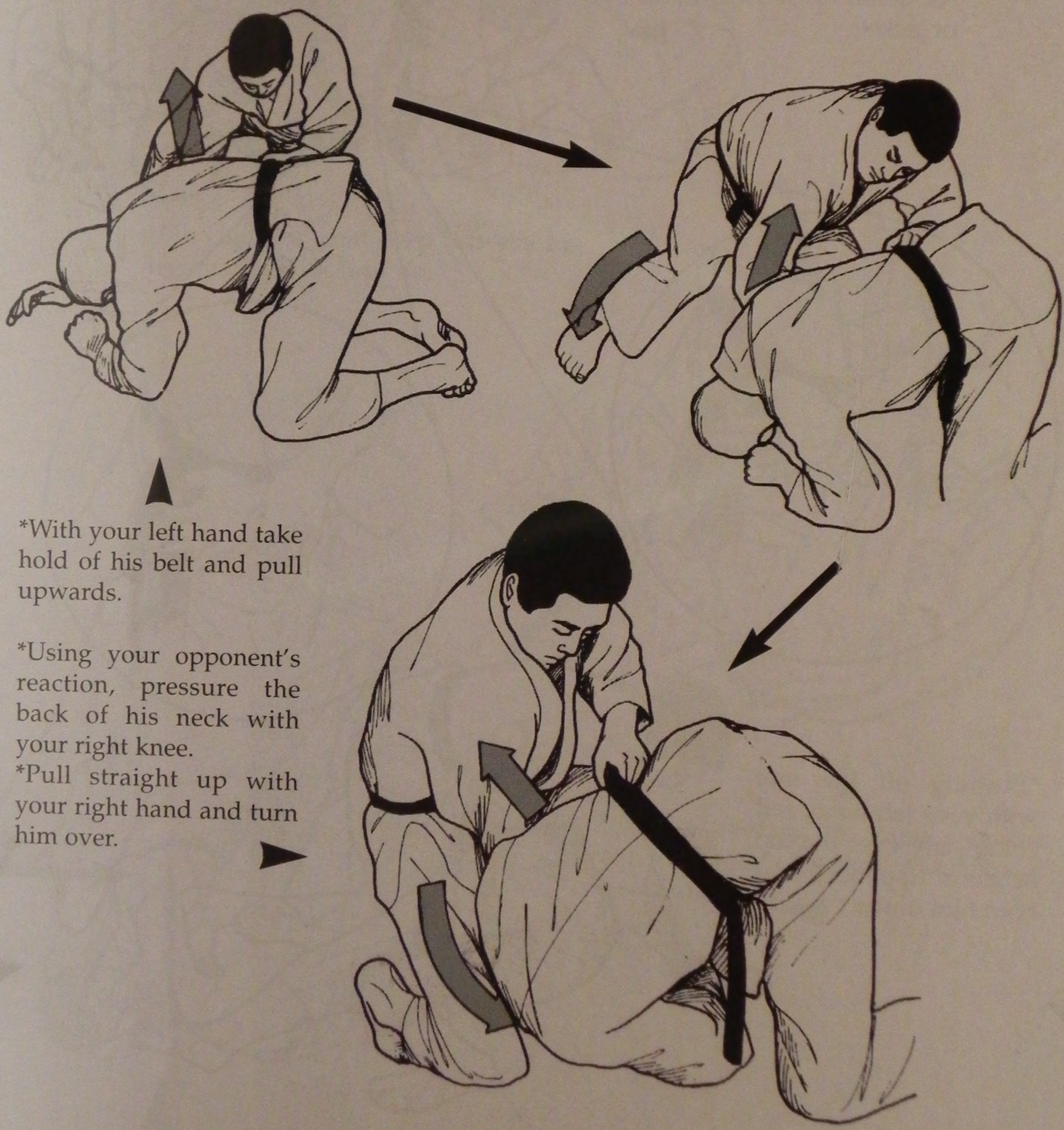
A basic roll into kuzure-kami-shiho-gatame



*From under his armpit take hold of the opposite lapel.

*Tie up his arm and hold him down.

IMPORTANT POINT
In competition, this is the most common starting position for groundwork. If you can attack an opponent who is on all fours with confidence, you will have a much better chance of winning.



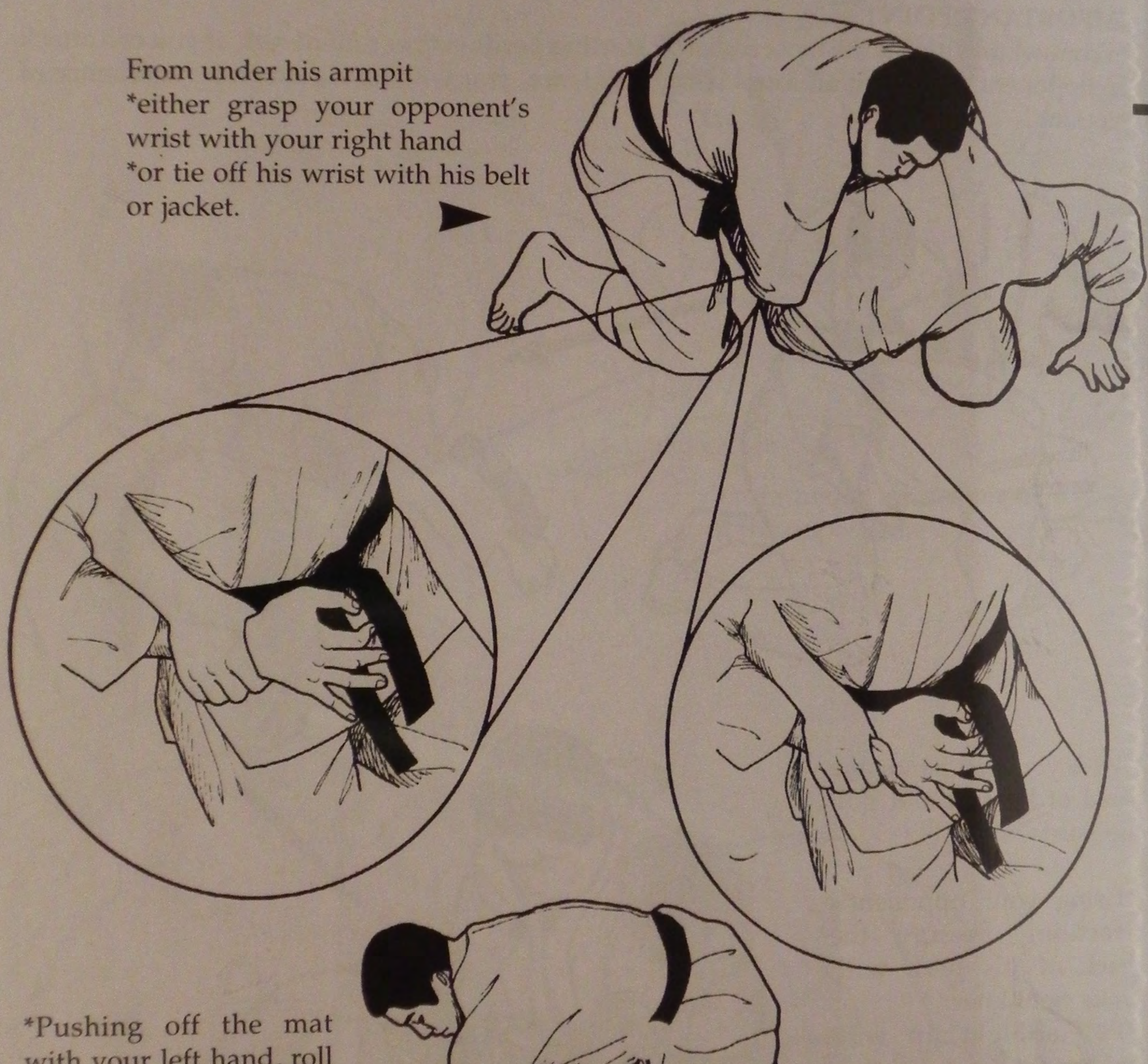
*With your left hand take hold of his belt and pull upwards.

*Using your opponent's reaction, pressure the back of his neck with your right knee.
*Pull straight up with your right hand and turn him over.

固め技 KATAME-WAZA

ATTACKING YOUR OPPONENT WHEN HE IS ON ALL FOURS

From under his armpit
*either grasp your opponent's wrist with your right hand
*or tie off his wrist with his belt or jacket. ►



*Pushing off the mat with your left hand, roll completely over the top of your opponent and hold him down. ►

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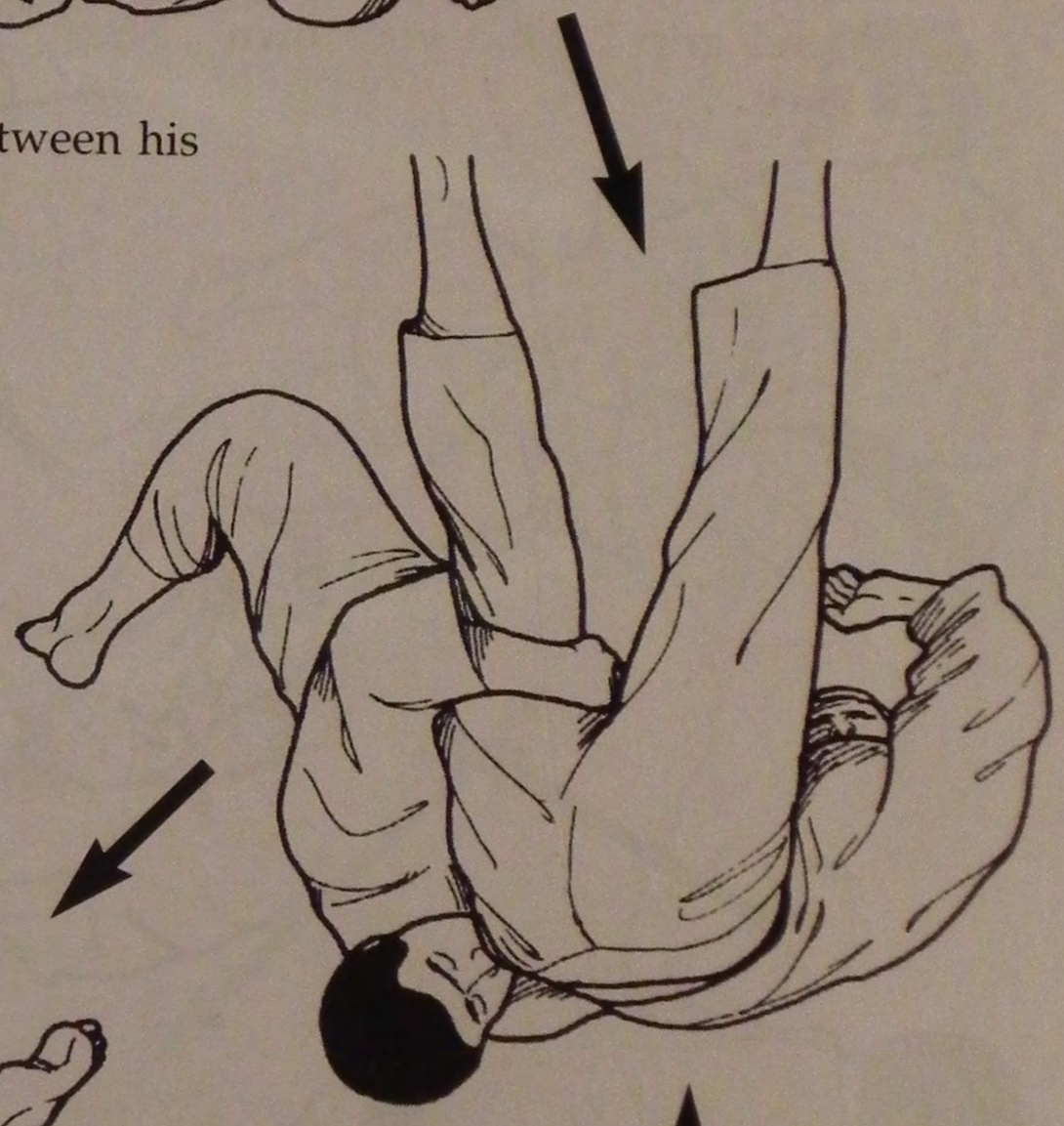
Turn into yoko-shiho-gatame

*Put your left hand deep between his legs and pull his hips up.

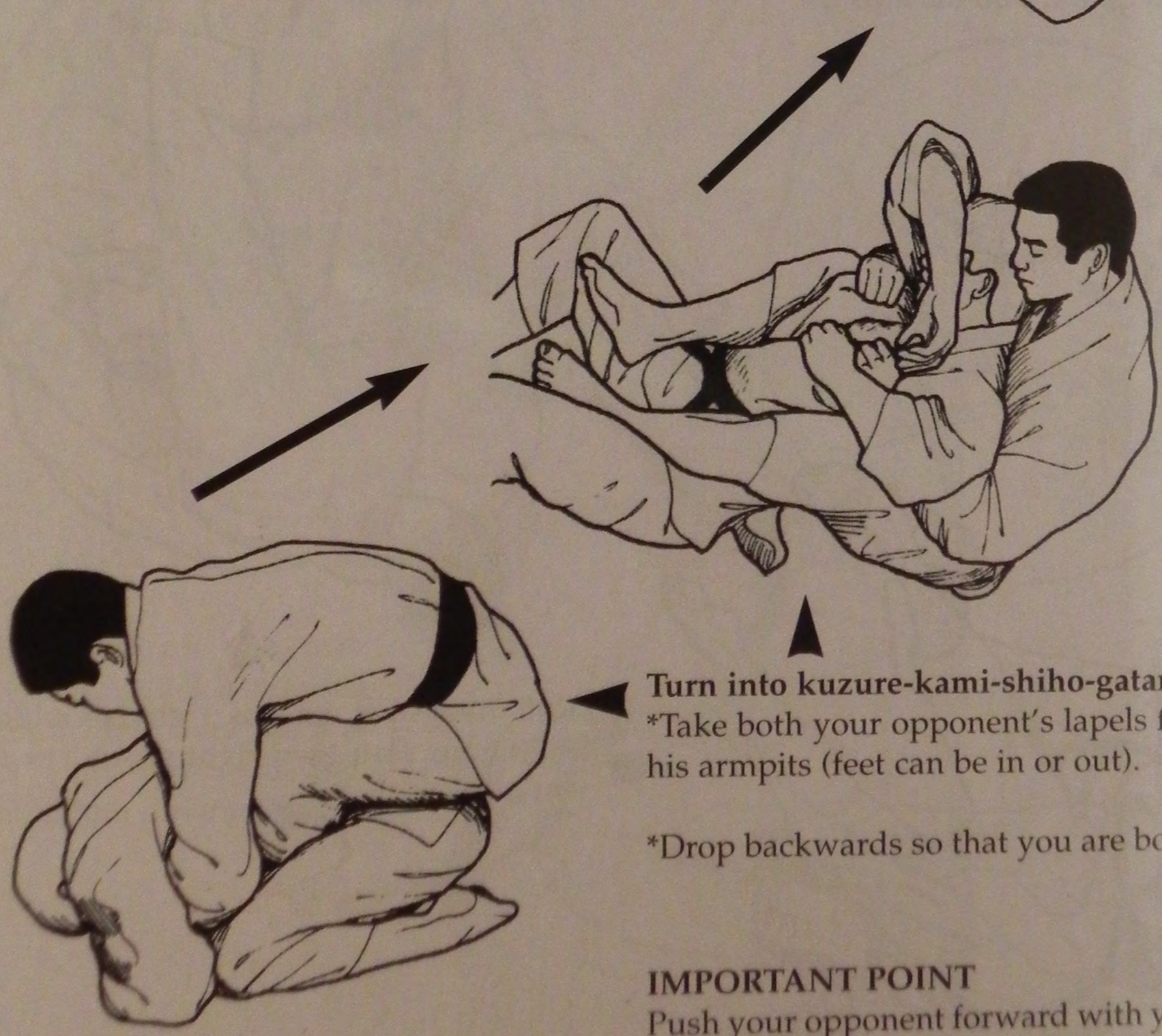


*Roll him over on his right shoulder (rolling on your own right shoulders as you do so).

固め技 KATAME-WAZA

ATTACKING YOUR OPPONENT WHEN HE IS ON ALL FOURS

Feinting for a strangle
*reach over your opponent's left arm and grip behind your own left knee.

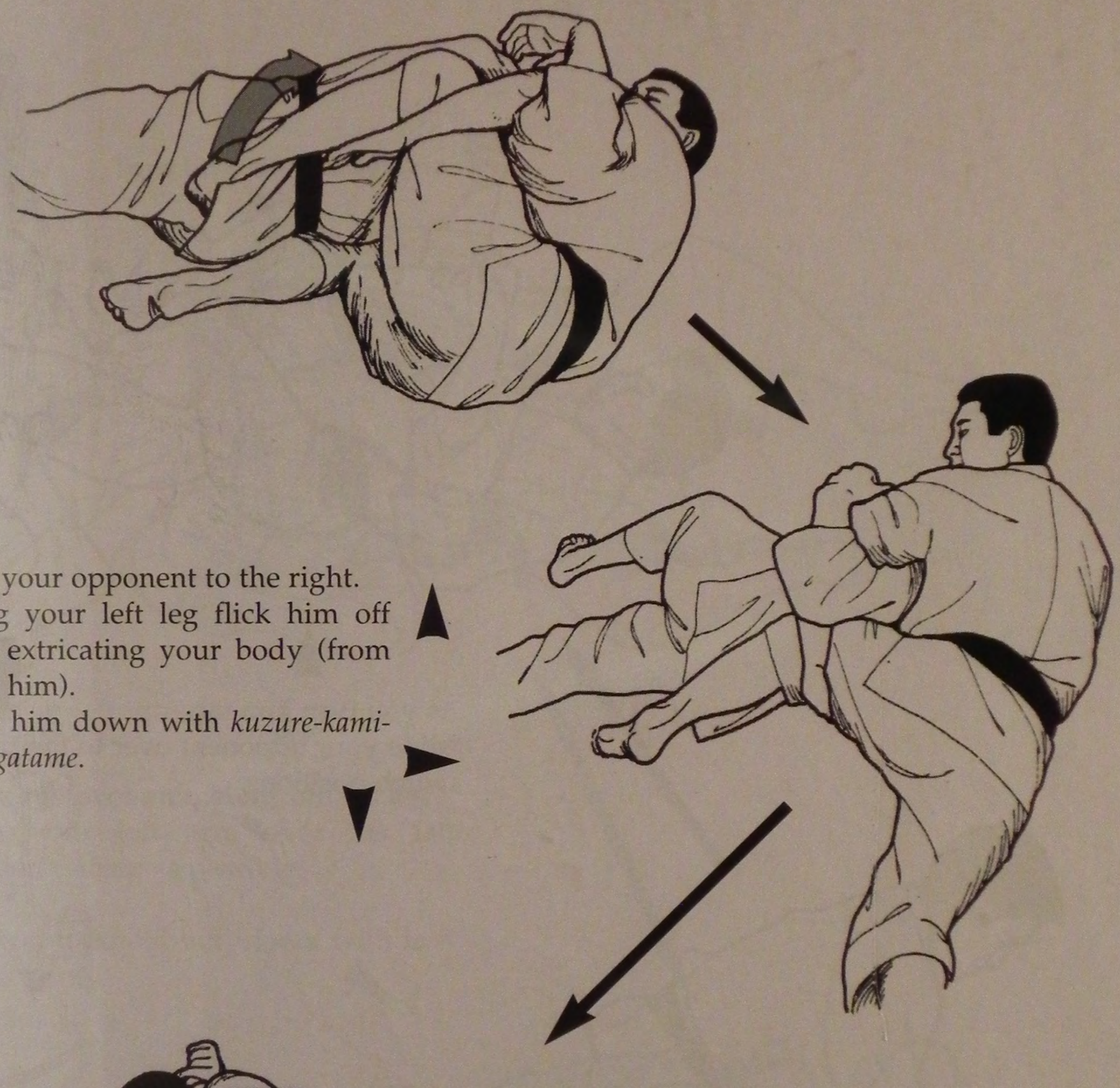


Turn into kuzure-kami-shiho-gatame
*Take both your opponent's lapels from under his armpits (feet can be in or out).

*Drop backwards so that you are both face-up.

IMPORTANT POINT
Push your opponent forward with your left leg and hold him firmly to the mat.

*Turn your opponent to the right.
*Using your left leg flick him off while extricating your body (from under him).
*Hold him down with *kuzure-kami-shiho-gatame*.



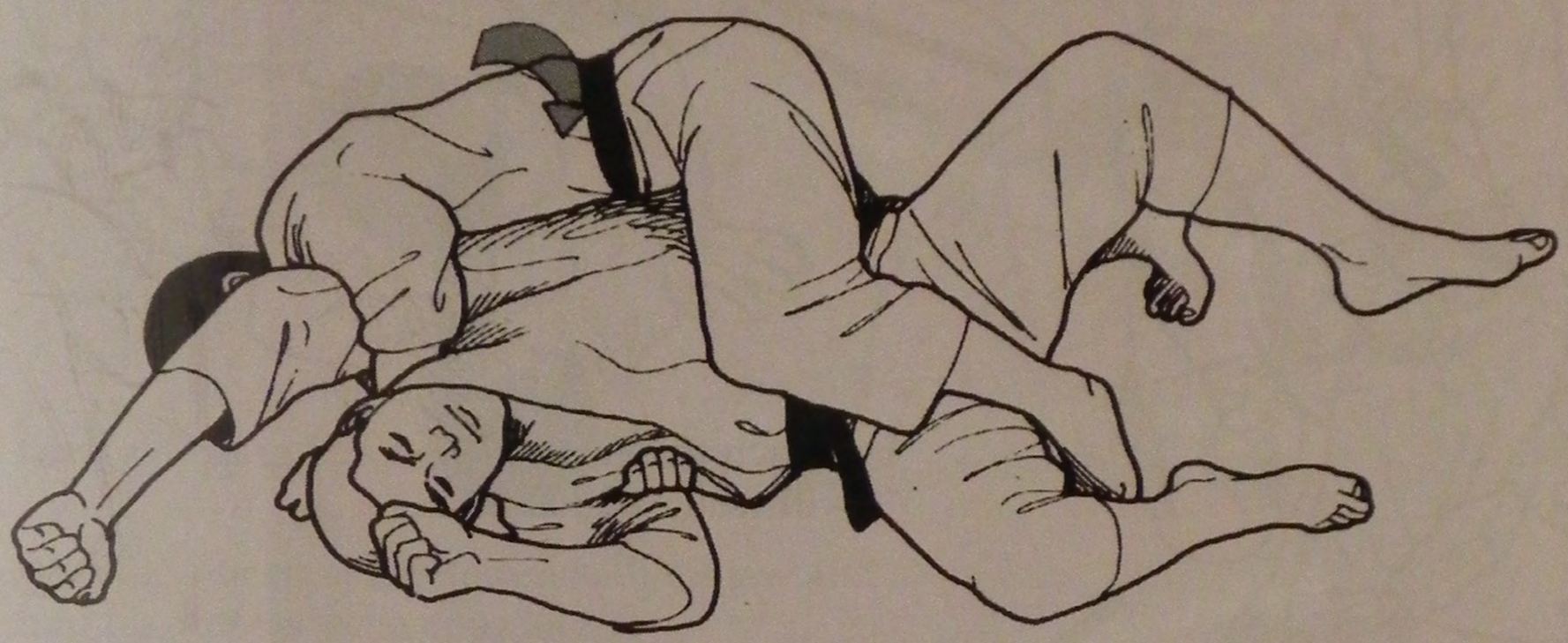
固め技 KATAME-WAZA

ATTACKING YOUR OPPONENT WHEN HE IS ON ALL FOURS

As you turn him face-up
*slide your opponent over to the right to switch positions.

From directly behind your opponent
*take hold of both his lapels from under his armpits.

Turn into tate-shiho-gatame



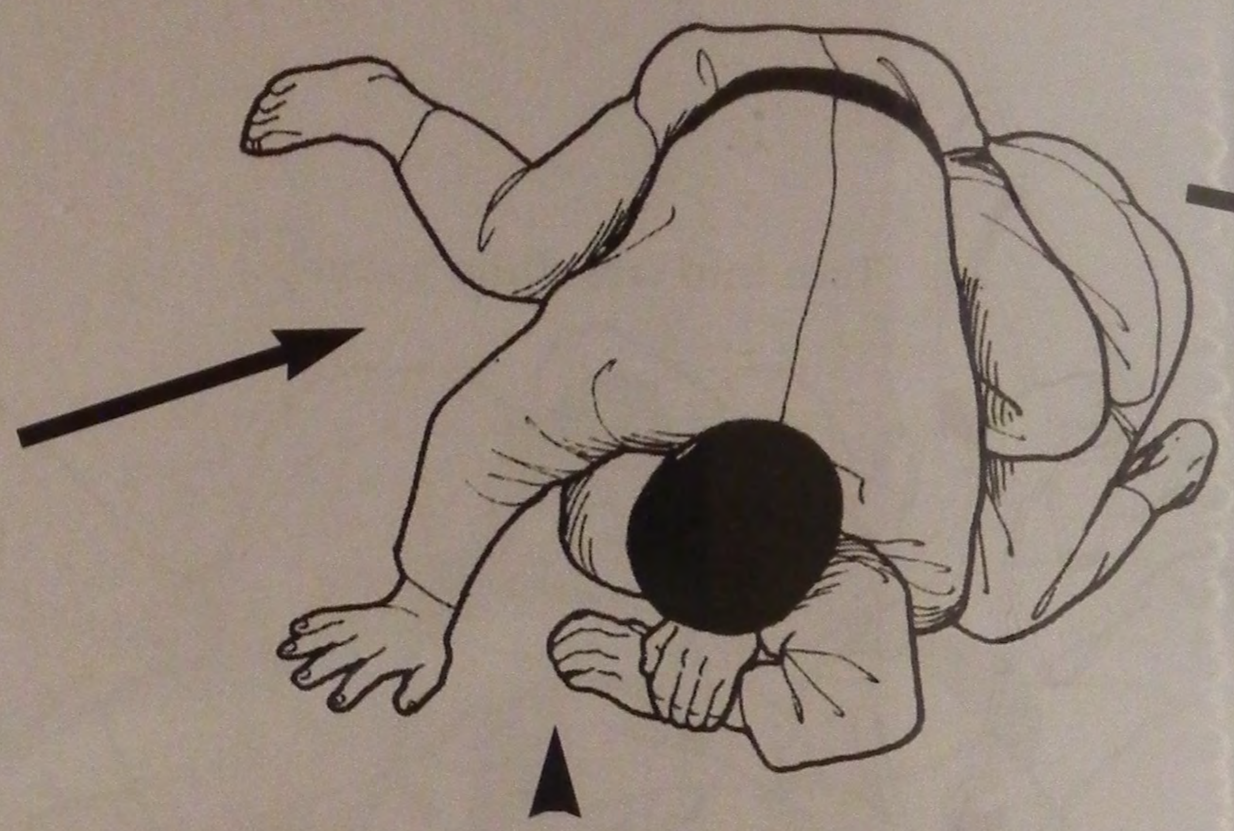
As you roll over onto him from his left *reach your left arm over his left shoulder as deep as possible.

*Once on top hold him down with *tate-shiho-gatame.*

固め技 KATAME-WAZA

ATTACKING YOUR OPPONENT WHEN HE IS ON ALL FOURS

*From directly behind your opponent
*hook both ankles in between his legs and control his hips.



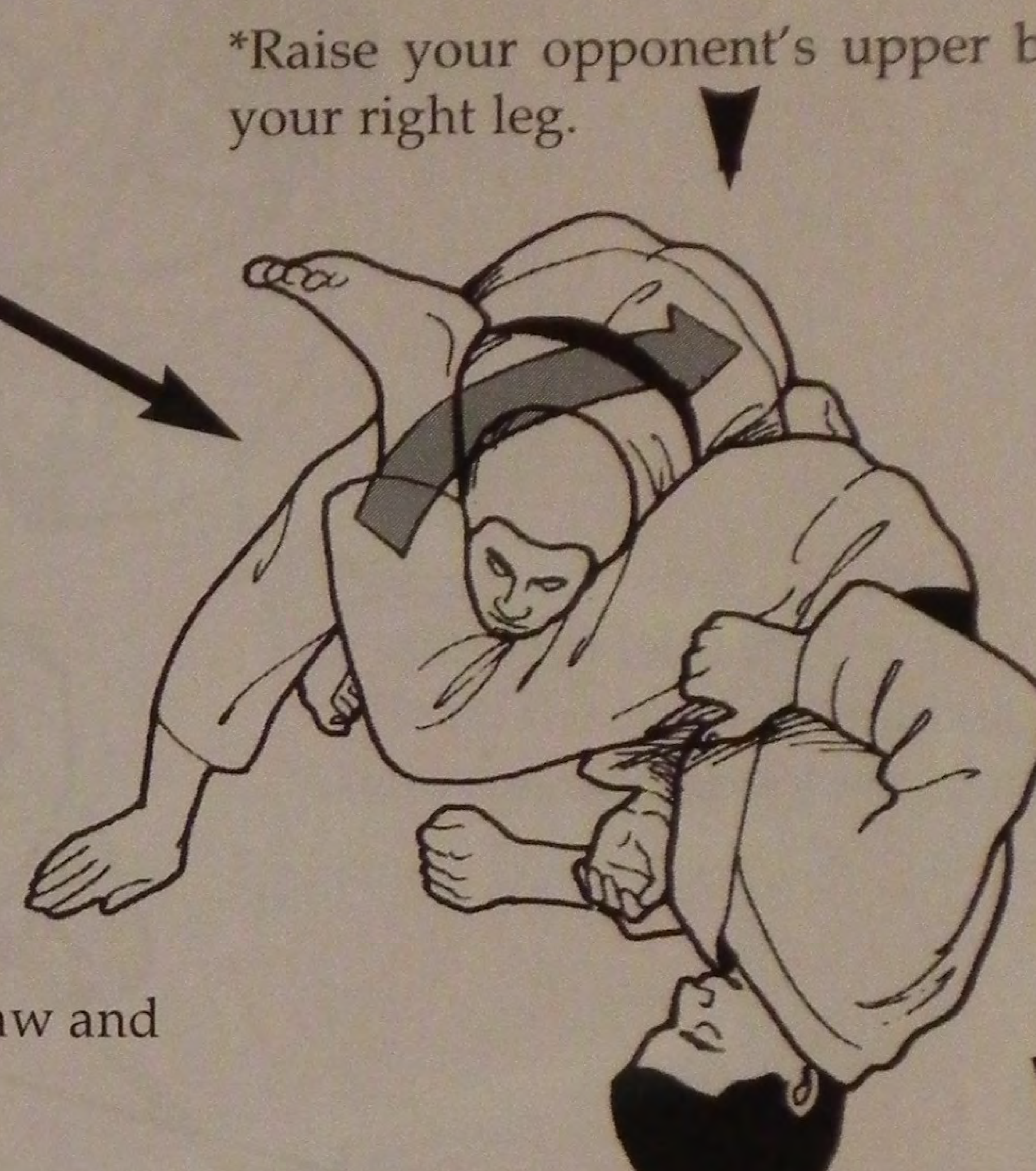
*Reach under his armpit and grasp his wrist with your left hand.

*Insert your right hand over your opponent's shoulder.

IMPORTANT POINT
You should maintain close upper body contact with your opponent's shoulder until you apply the armlock.

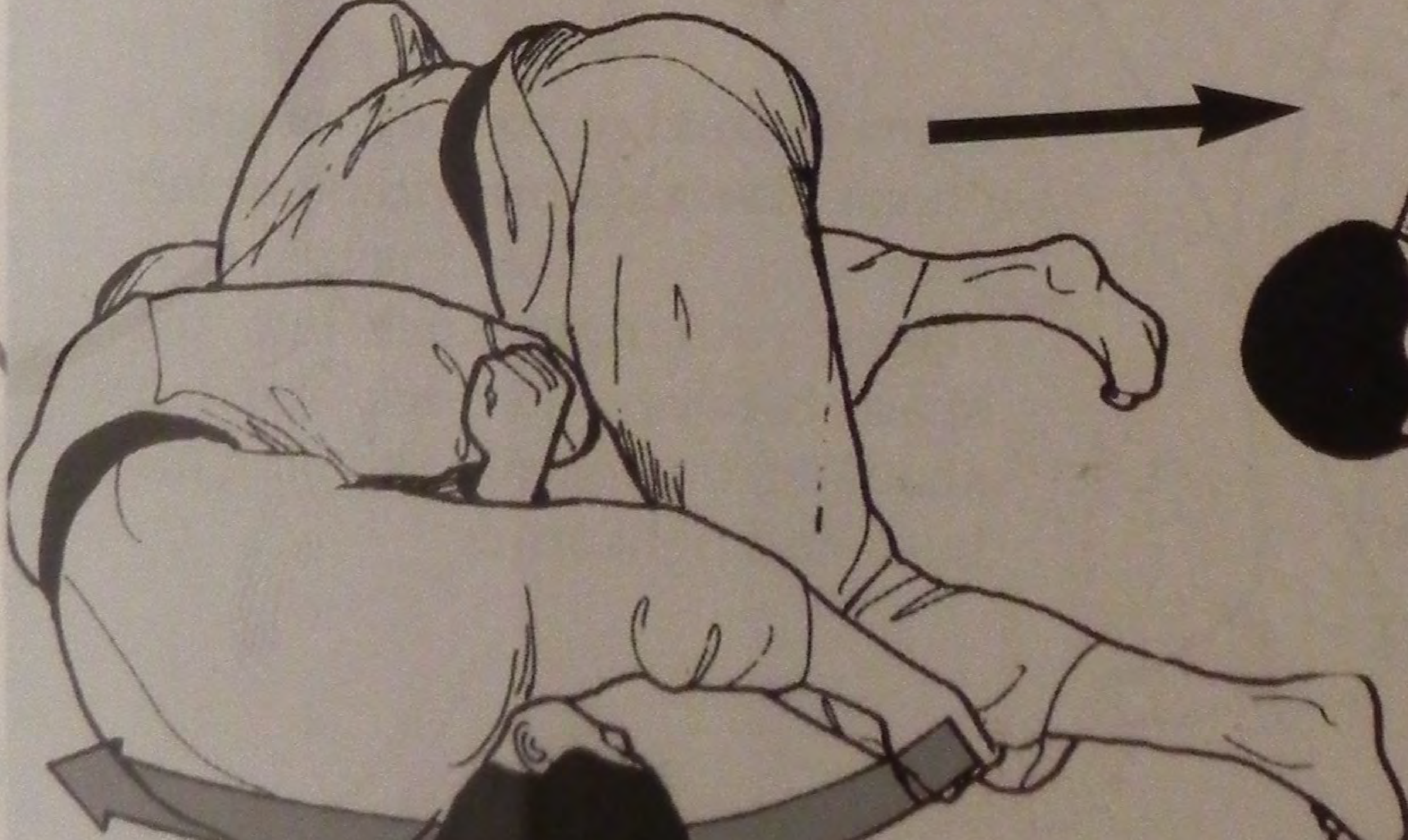
Two basic directions of attack for juji-gatame

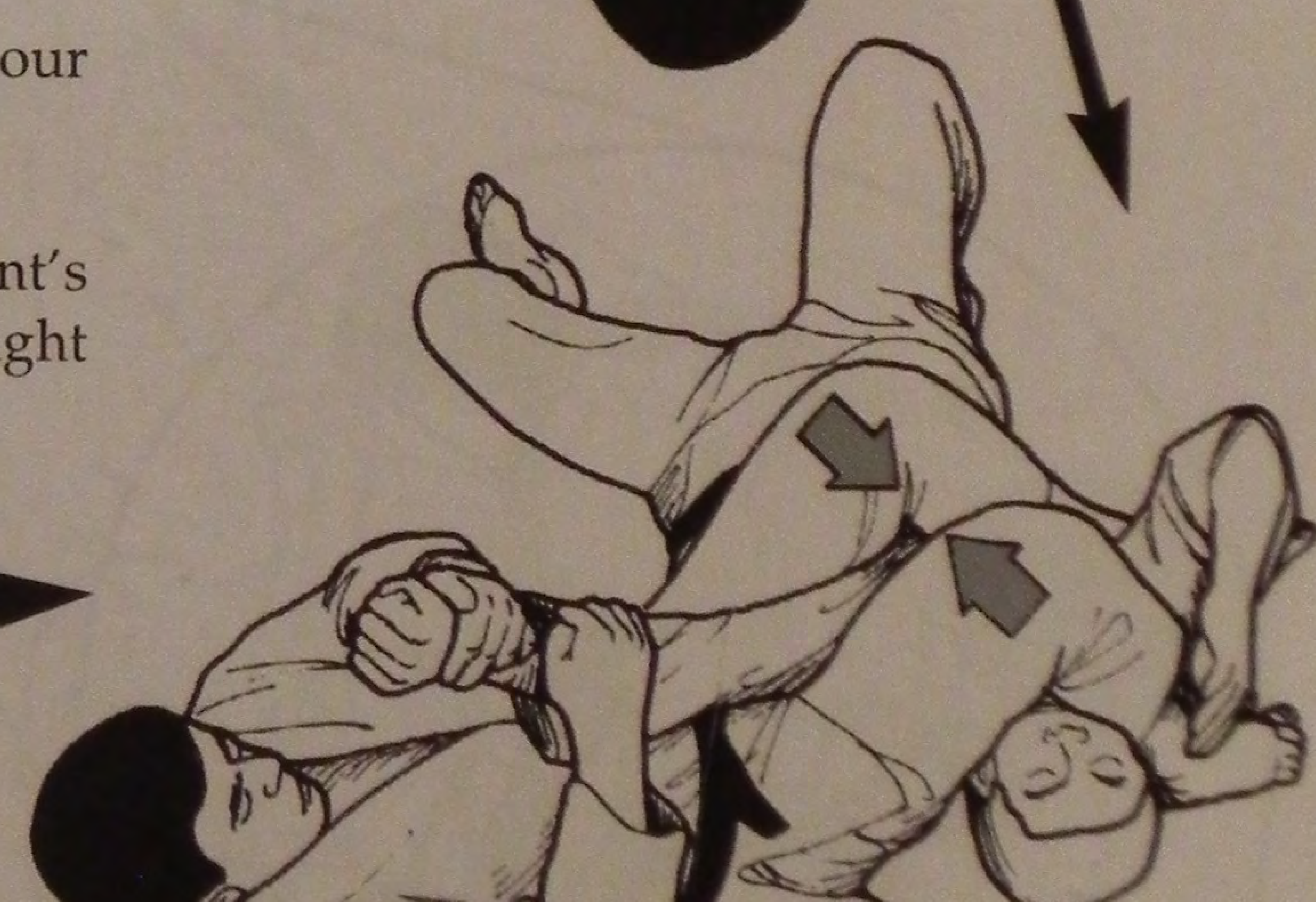
*Raise your opponent's upper body wit your right leg.



*Wedge your right leg underneath his jaw and trap his arm between your knees.

*Work your right hand in until it reaches your thigh.
*Clamp your legs together.
*With your left hand grasp your opponent's trouser leg and roll forwards over your right shoulder.



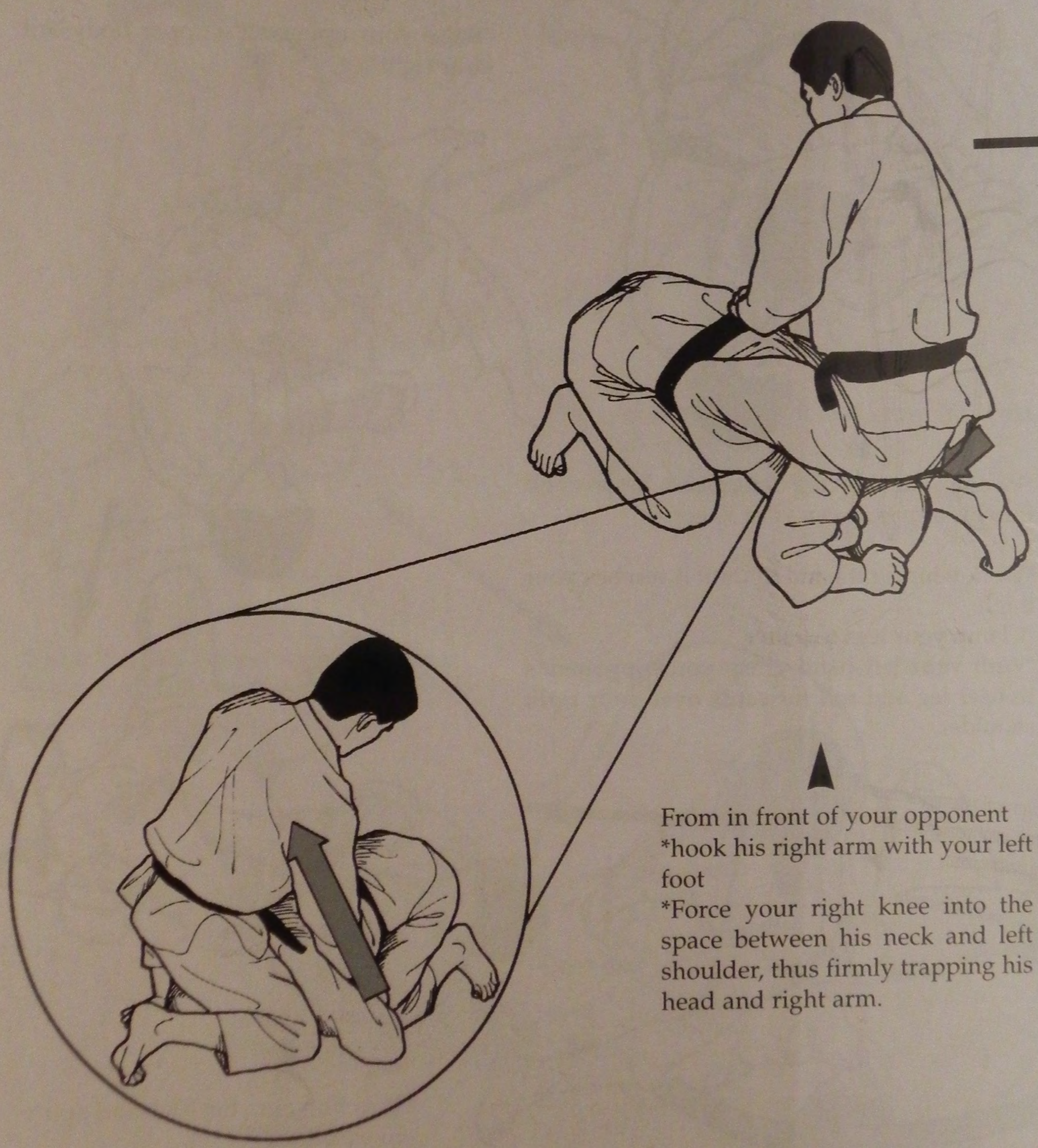


*Turn him onto his back and apply *juji-gatame*.

固め技 KATAME-WAZA

ATTACKING YOUR OPPONENT WHEN HE IS ON ALL FOURS

The sangaku roll, a versatile movement that offers many opportunities for osaekomi, shimewaza or even kansetsu-waza.



From in front of your opponent
*hook his right arm with your left foot
*Force your right knee into the space between his neck and left shoulder, thus firmly trapping his head and right arm.

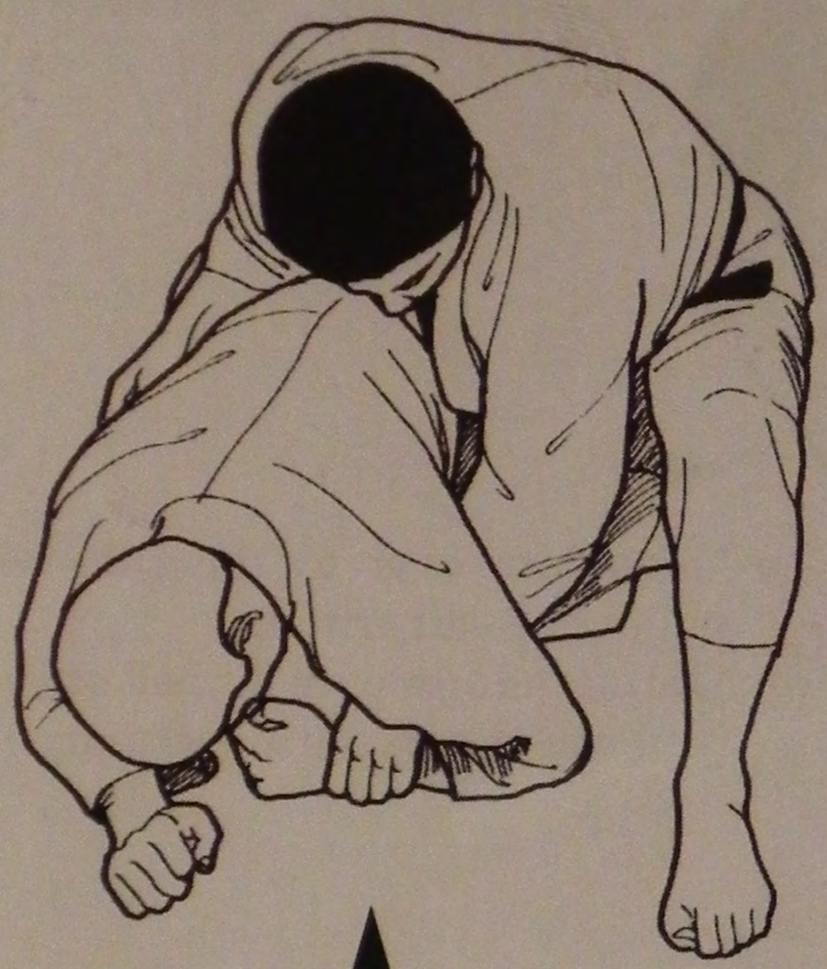
IMPORTANT POINT
Hold your opponent's head between your legs firmly.

*Turn him over to the side while pulling his left arm up.
*Tie off the arm with his belt or jacket (you can also apply *sangaku-jime*).

*Let go with your right hand and move round onto your opponent for a *yoko-shiho-gatame* hold.

固め技 KATAME-WAZA

ATTACKING YOUR OPPONENT WHEN HE IS ON ALL FOURS



*Take your opponent's wrist from behind

*Keeping hold of the wrist, move around to the front.
*Clamp your opponent's neck and other arm with your legs.

*Drop to the left and apply either a *sangaku-jime* or a hold-down.

Two variations on the sangaku roll

If your opponent tries to stand by pushing up his upper body…

*Hook your left foot under his right armpit.
*Roll forward bringing him with you onto his back.

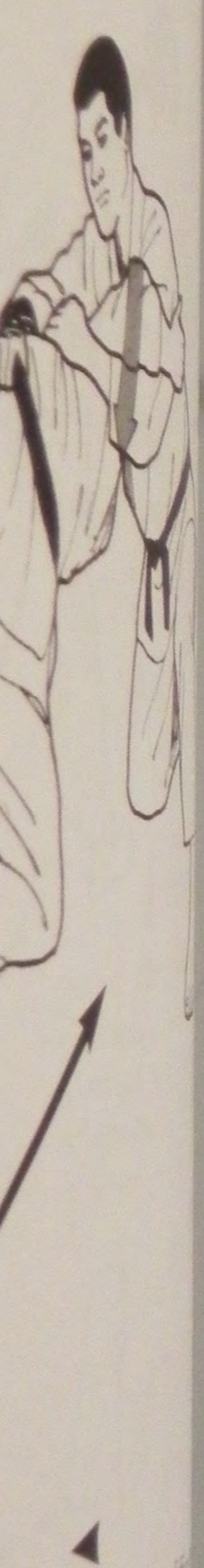
固め技 KATAME-WAZA

ATTACKING YOUR OPPONENT WHEN HE IS ON ALL FOURS

*Suddenly go with his pull

Sometimes it is difficult to scoop your opponent's armpit and control his upper body.
If he defends by holding his arm firmly to his side push upwards to increase his resistance.

HEN HE IS ON ALL FO



Sometimes it is diff
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If he defends by hold
arm firmly to his sid
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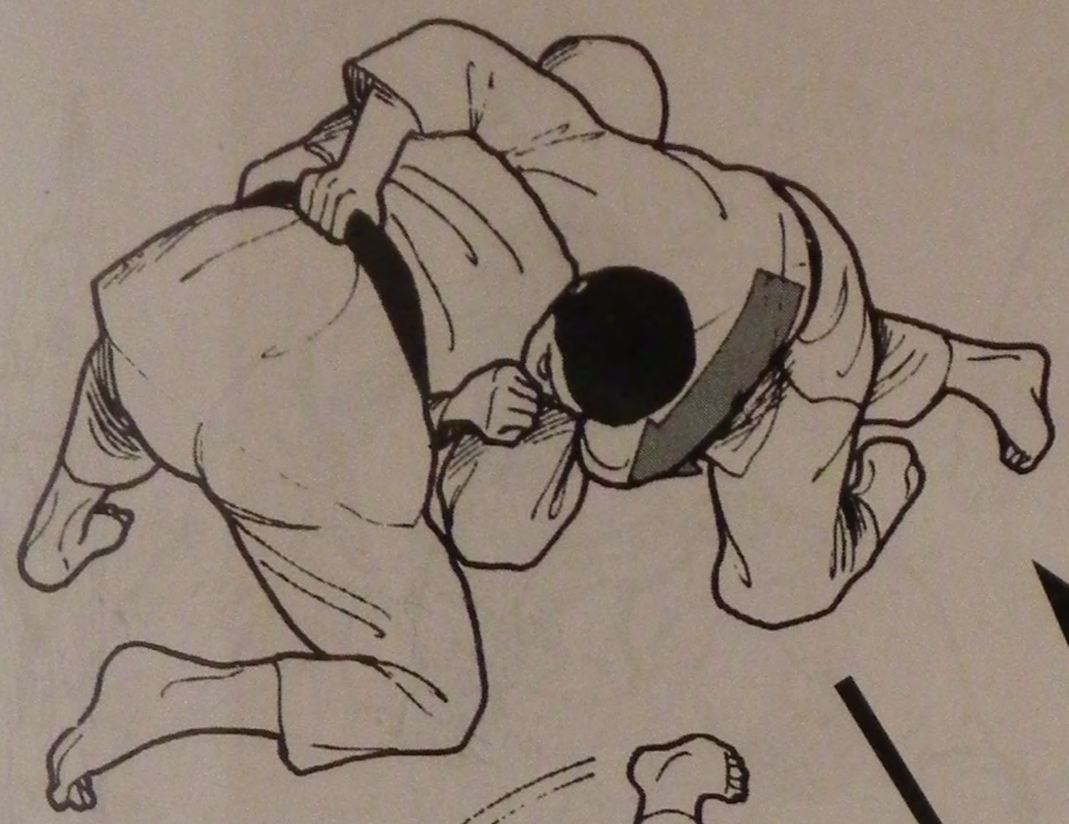
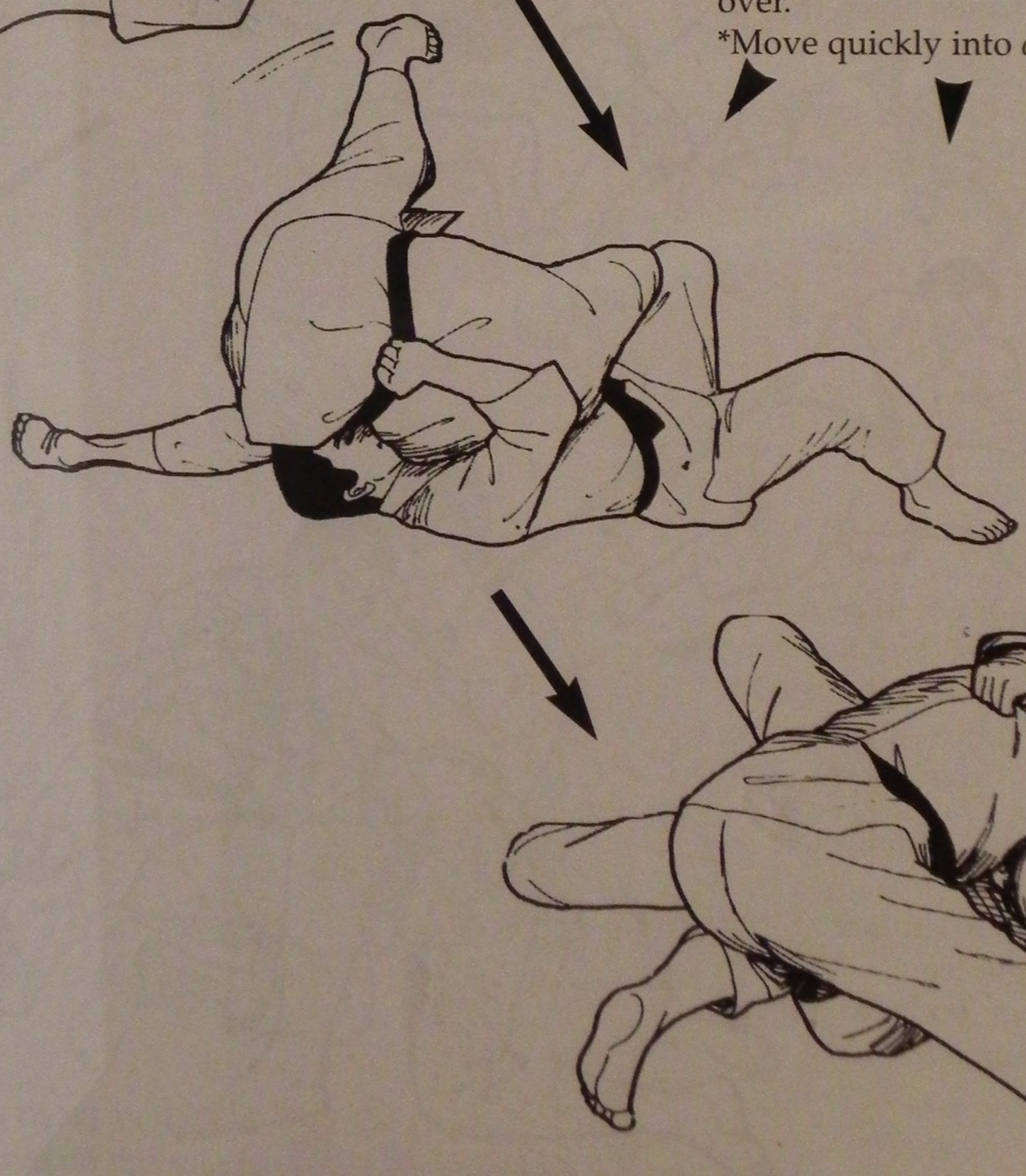
resistance.

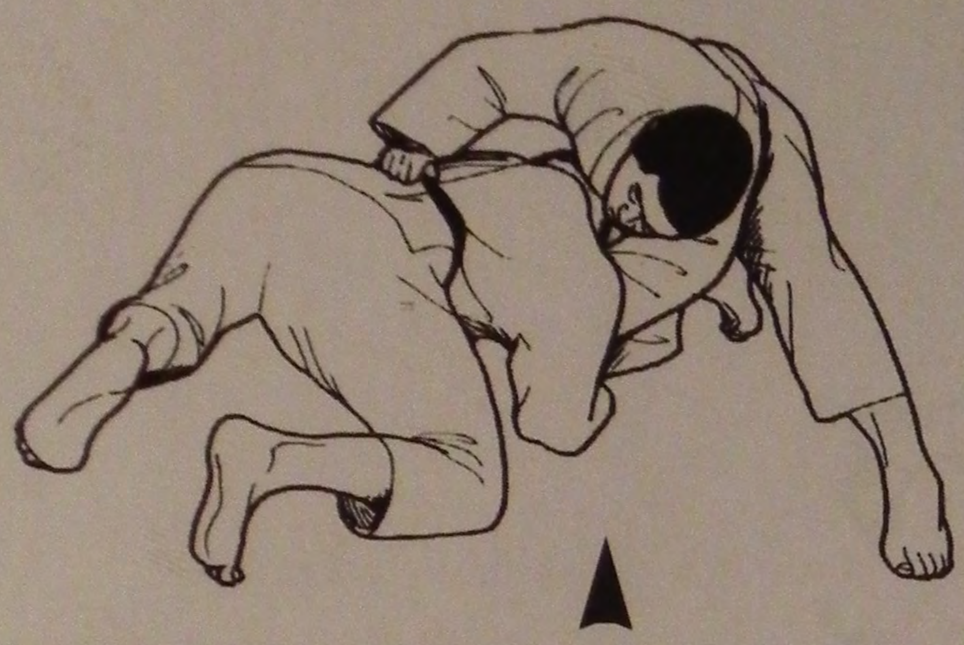


*Use his strength against him by sliding underneath and turning him over.
*Move quickly into *osaekomi*.



固め技 KATAME-WAZA

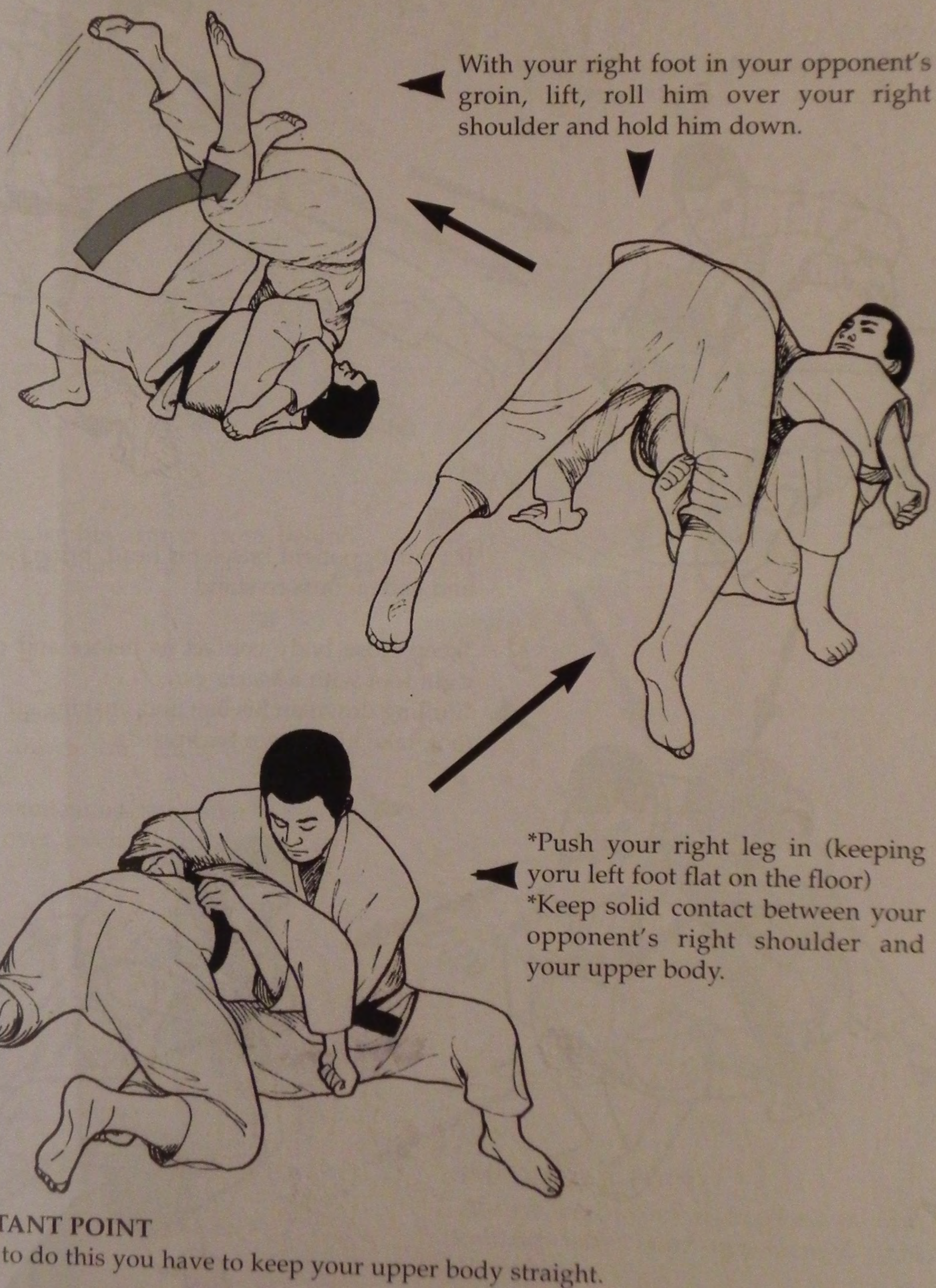
COMBINATIONS STARTING WITH OBI-TORI-GAESHI I



*Scoop under your opponent's right armpit with your left hand
*and with both hands grasp the back of his belt.

If he grabs your leg with his left hand
*push off with your left foot.
*Extend your right leg.
*Twist his upper body to the right and turn him over.

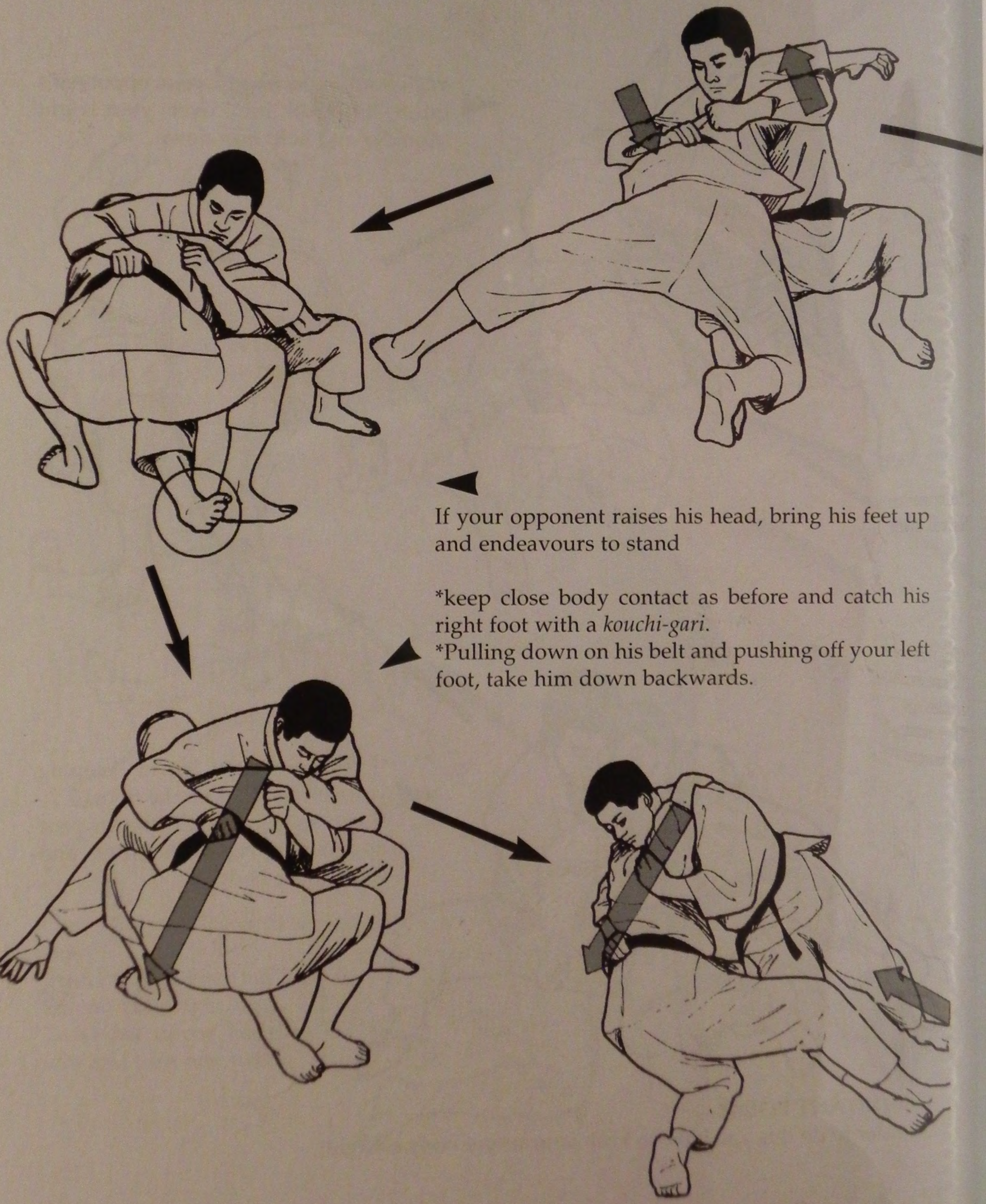
With your right foot in your opponent's groin, lift, roll him over your right shoulder and hold him down.



*Push your right leg in (keeping yoru left foot flat on the floor)
*Keep solid contact between your opponent's right shoulder and your upper body.

IMPORTANT POINT
In order to do this you have to keep your upper body straight.

COMBINATIONS STARTING WITH OBI-TORI-GAESHI II



If your opponent raises his head, bring his feet up and endeavours to stand

*keep close body contact as before and catch his right foot with a *kouchi-gari*.
*Pulling down on his belt and pushing off your left foot, take him down backwards.

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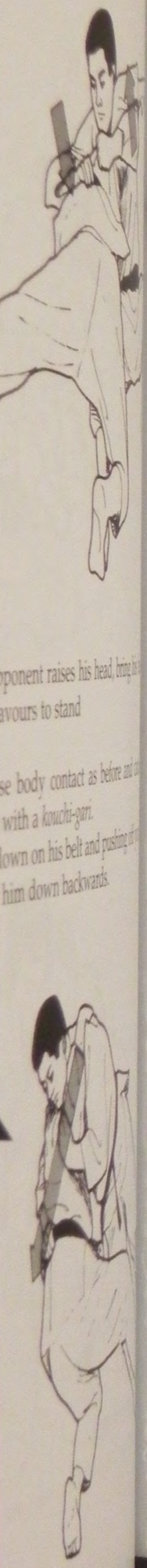
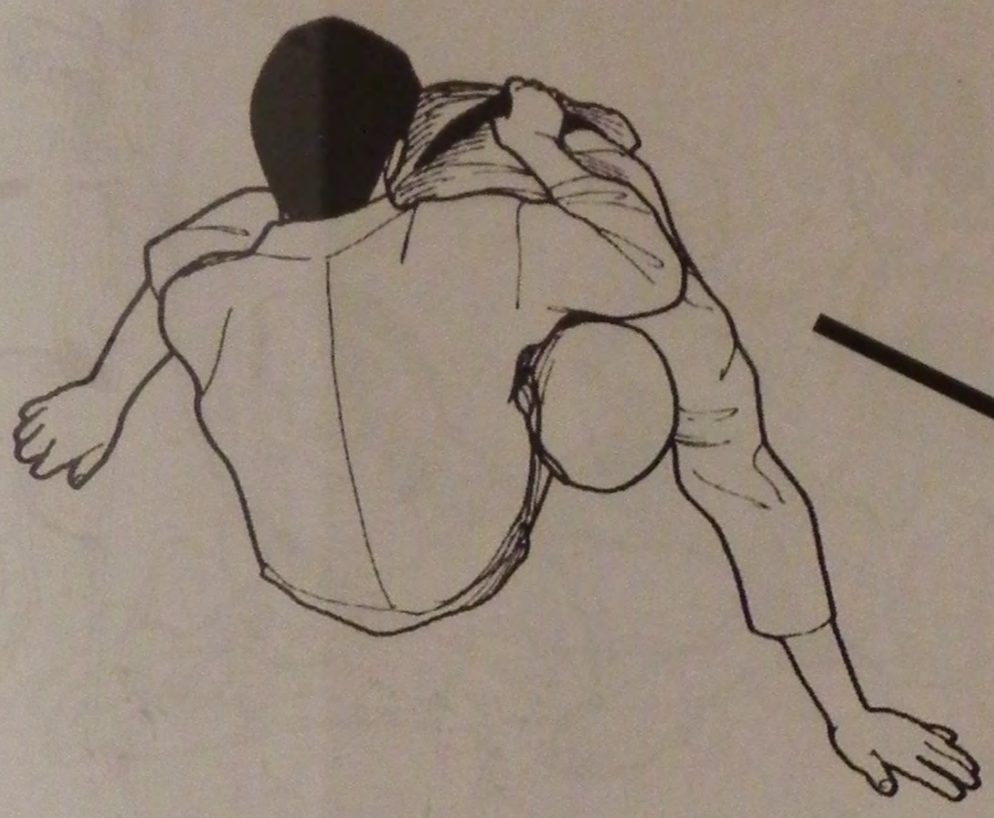


pponent raises his head, bring hi
avours to stand

se body contact as before and
with a *kouchi-gari*.
down on his belt and pushing
him down backwards.

If your opponent defends against the roll by putting out his hand…



*Scoop under his armpit from behind his neck with your right hand.

*Clasp your hands together.
*Clamp down on your opponent's shoulder.
*Then, maintaining the same position, roll him over and hold him down.

IMPORTANT POINT
Always keep your right chest in firm contact with your opponent's right shoulder.

ATTACKING WHEN YOU ARE LYING ON YOUR BACK

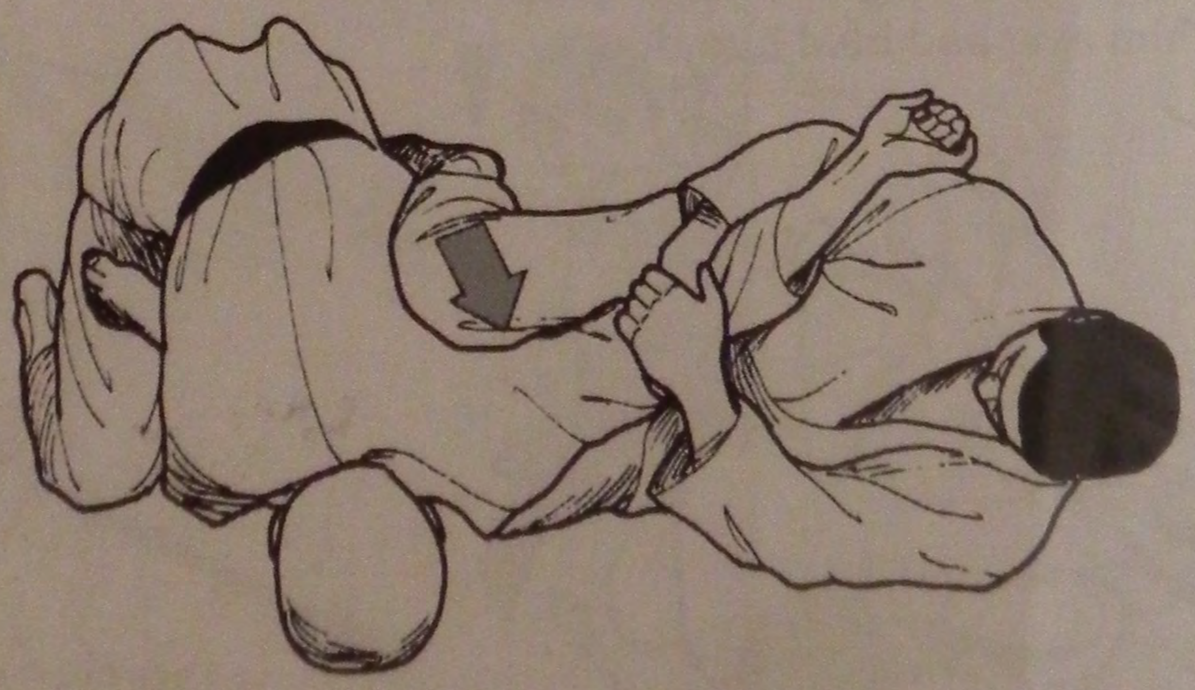
Aiming for armlocks

If your opponent attacks by pushing out your knees... ➤

◀ *suddenly relax the strength in your knee.

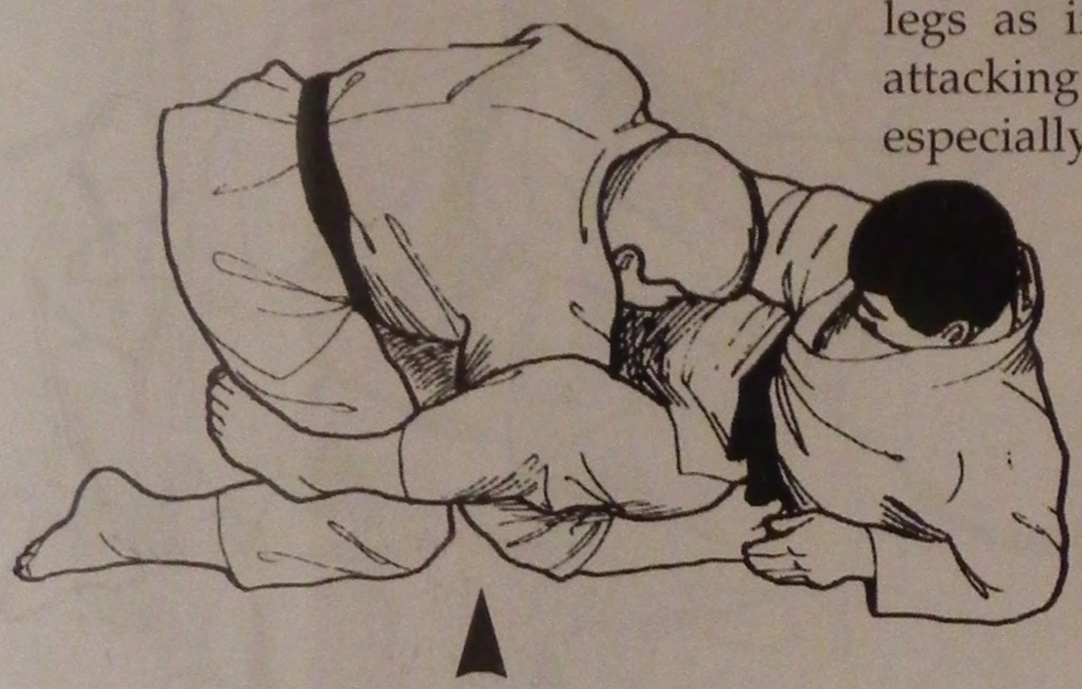
*Scoop up your opponent's outstretched arm at the elbow and apply *hiza-gatame*.

▼

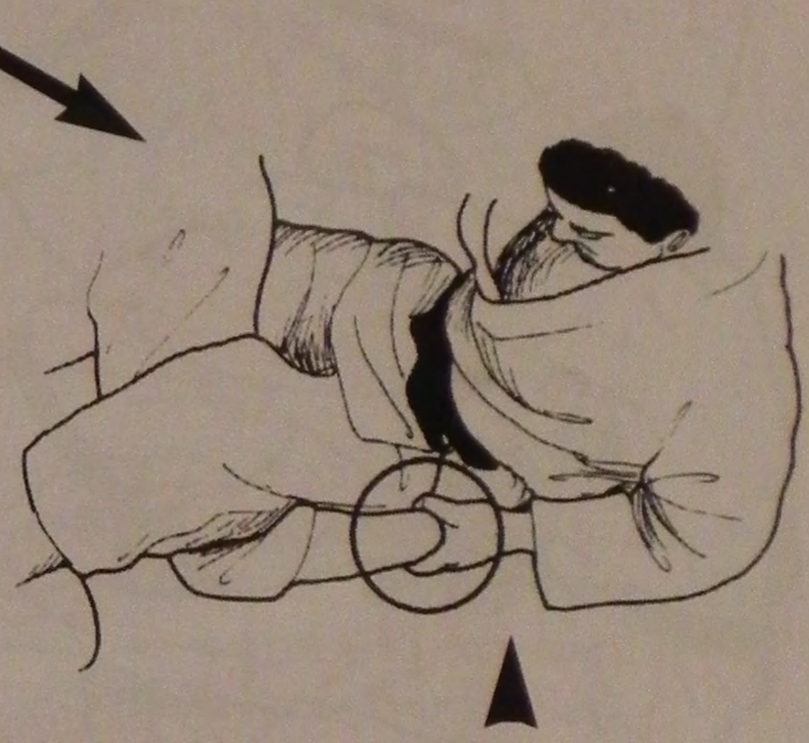


IMPORTANT POINT
Keep your back straight and do not flop back when attacking.

In both *katame-waza* and *nage-waza*, which attack you favour depends on your body shape. Slim and well-built people, with practice, can use their legs as if they were arms. You could say that attacking from a position on your back is a form especially suited to this kind of player.



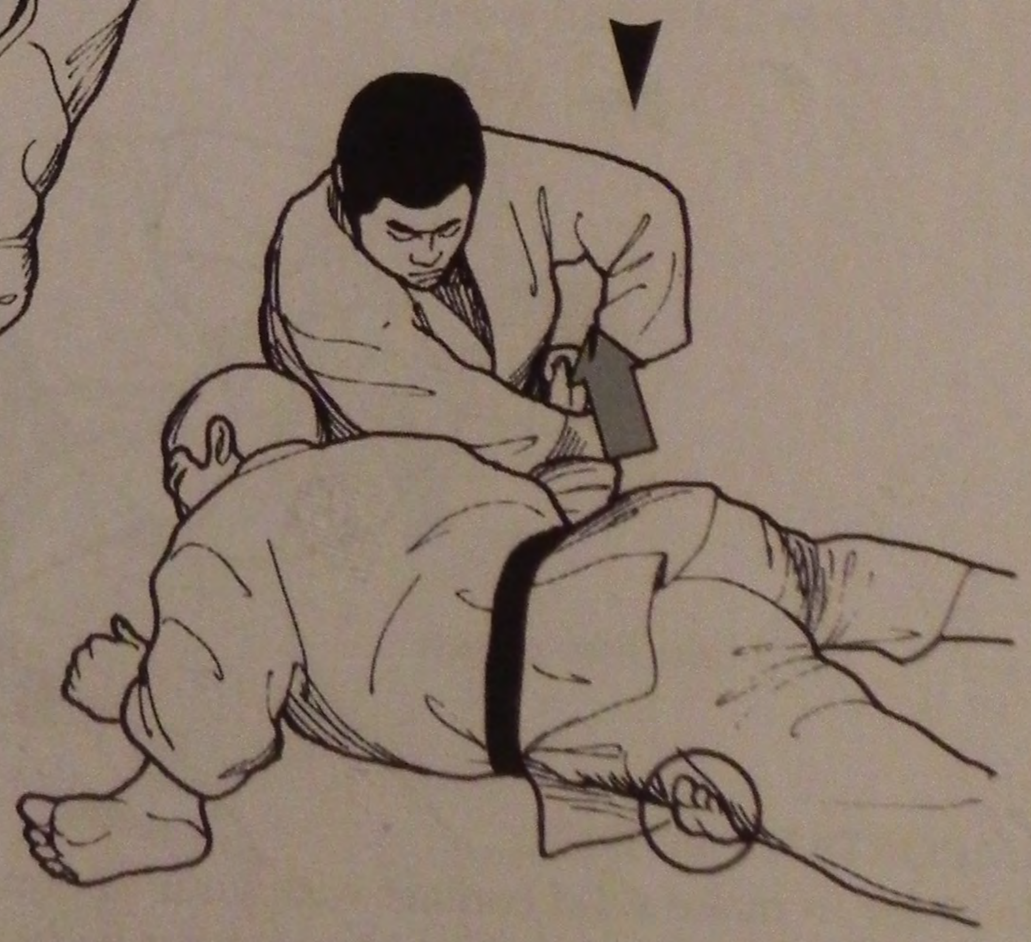
If your opponent attacks by coming under one of your legs...



*catch his wrist to keep it in place.

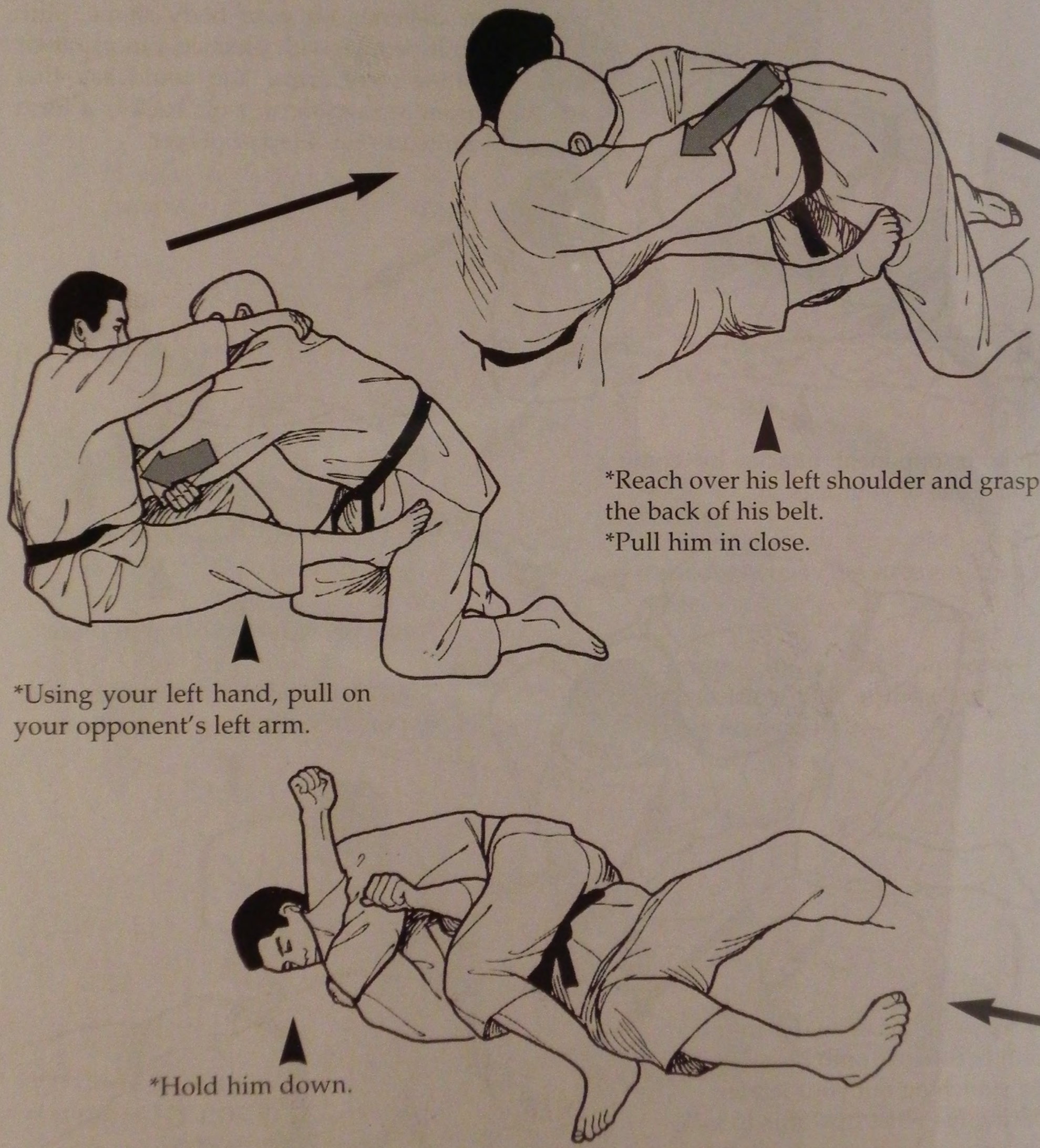
*Push your left leg through to your opponent's left leg.

*Pressurize his shoulder to force him to collapse onto his stomach by stretching out your left leg.
*Bring his wrist upwards to lock the elbow keeping your left leg under his body.



ATTACKING WHEN YOU ARE LYING ON YOUR BACK

Aiming for hold-downs



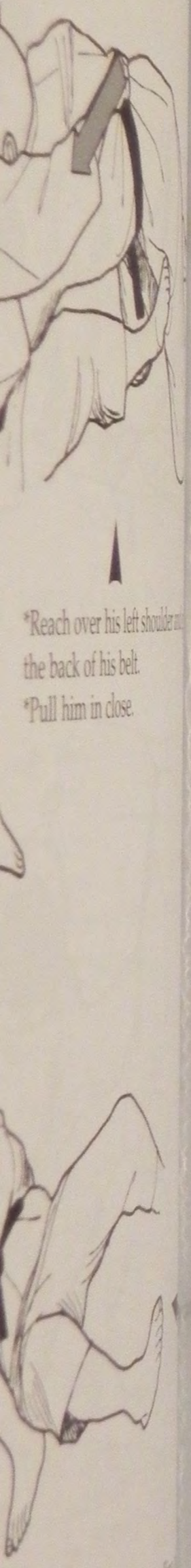
*Reach over his left shoulder and grasp the back of his belt.
*Pull him in close.

*Using your left hand, pull on your opponent's left arm.

*Hold him down.

IMPORTANT POINT
In order to make solid contact with your opponent, pull him to yourself by pulling on his belt with your right hand and move your body closer.

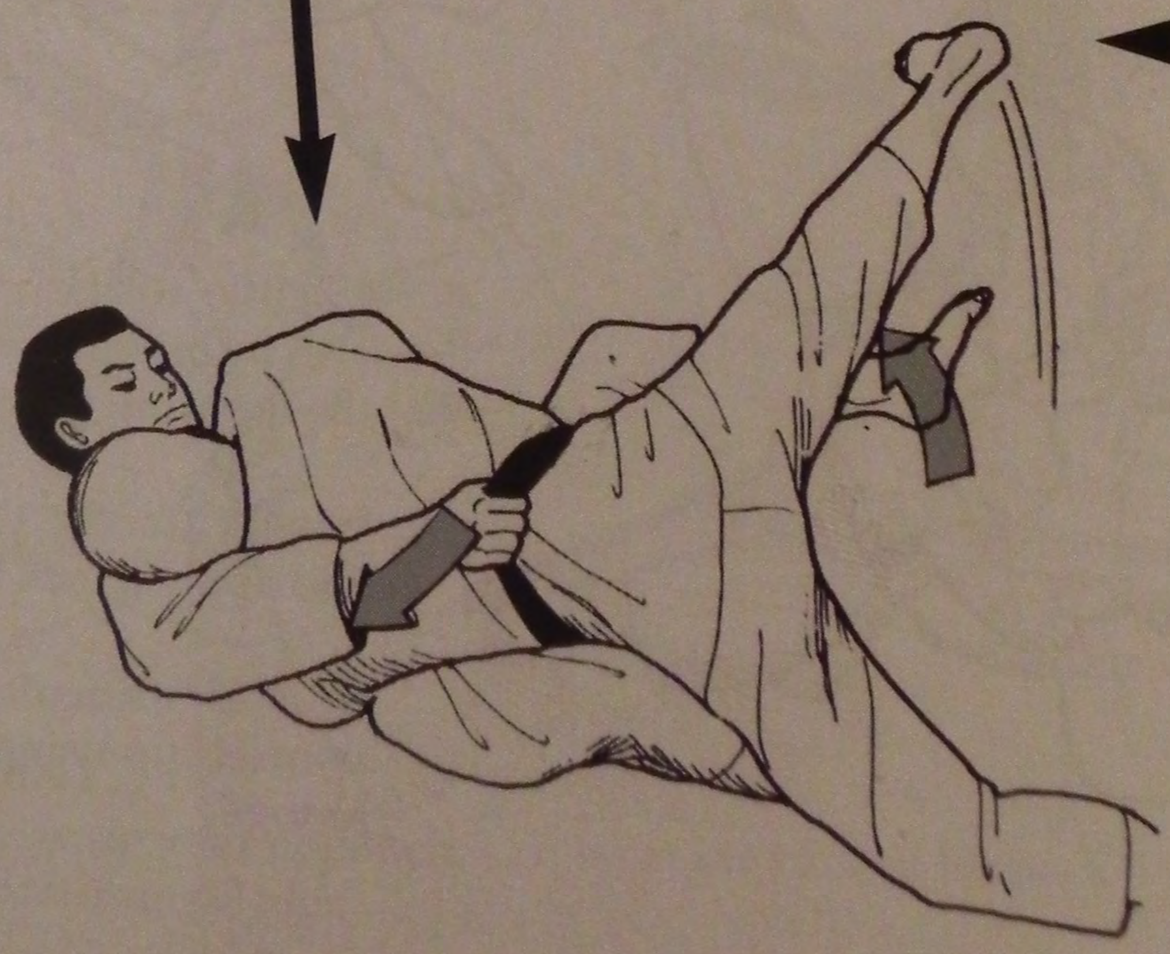
E LYING ON YOUR BA
ld-downs



*Reach over his left shoulder a
the back of his belt.
*Pull him in close.

*Let go of his left hand and catch up his right arm. (The left arm will remain trapped between your bodies).

*Twist to the side and using your legs and the pull of your right hand on his belt, throw him off to one side.



ent, pull him to yourself by pull
closer.

固め技 KATAME-WAZA

Aiming for kansetu-waza shimewaza

*Push on your opponent's neck with your left hand (and pull on his left arm with your right hand).

*Shuffle to the right and trap his arm by bringing your right leg over the top from the outside.

*Sit up (facing towards the front) and apply a lock to the elbow.

If it is difficult to sit up, pull yourself up using your opponent's judogi.

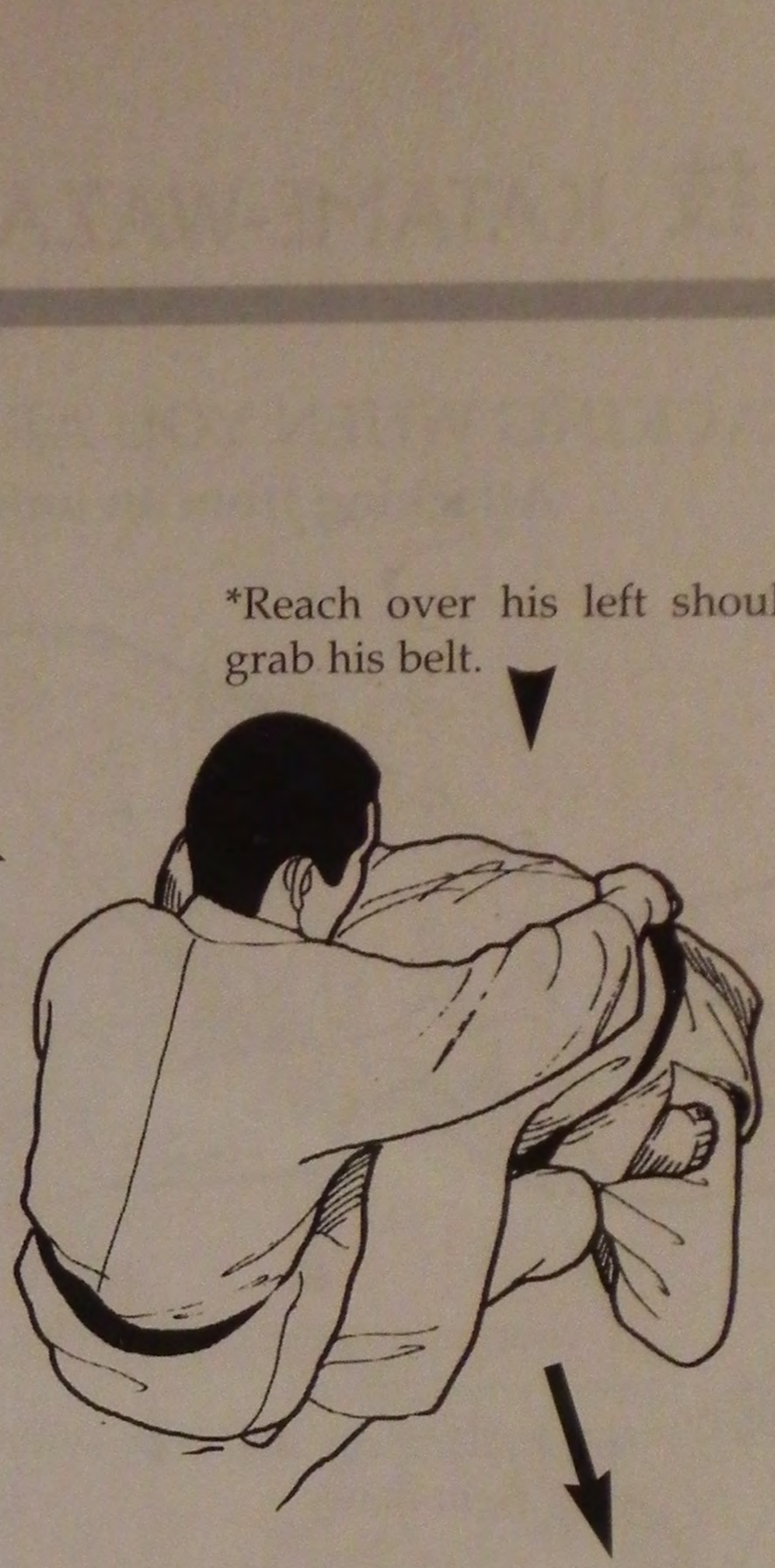
*Shuffle to the right and
arm by bringing your right
the top from the outside

*Sit up (facing towards
and apply a lock to the elbo

If it is difficult to sit
yourself up using your
judogi.

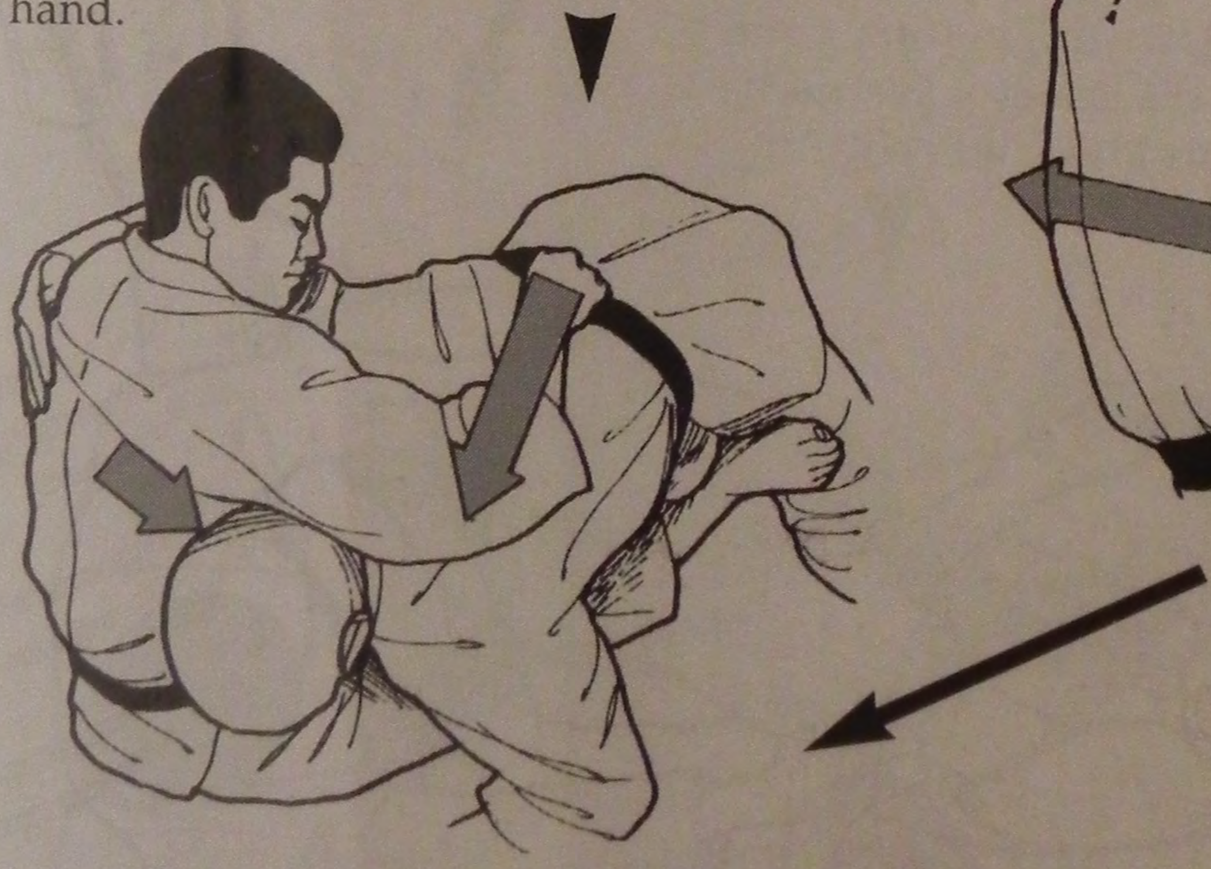
*Take a deep cross-grip on your opponent's left lapel (with your thumb outside).

*Reach over his left shoulder and grab his belt.



*Make some space between yourself and your opponent and move to your left.

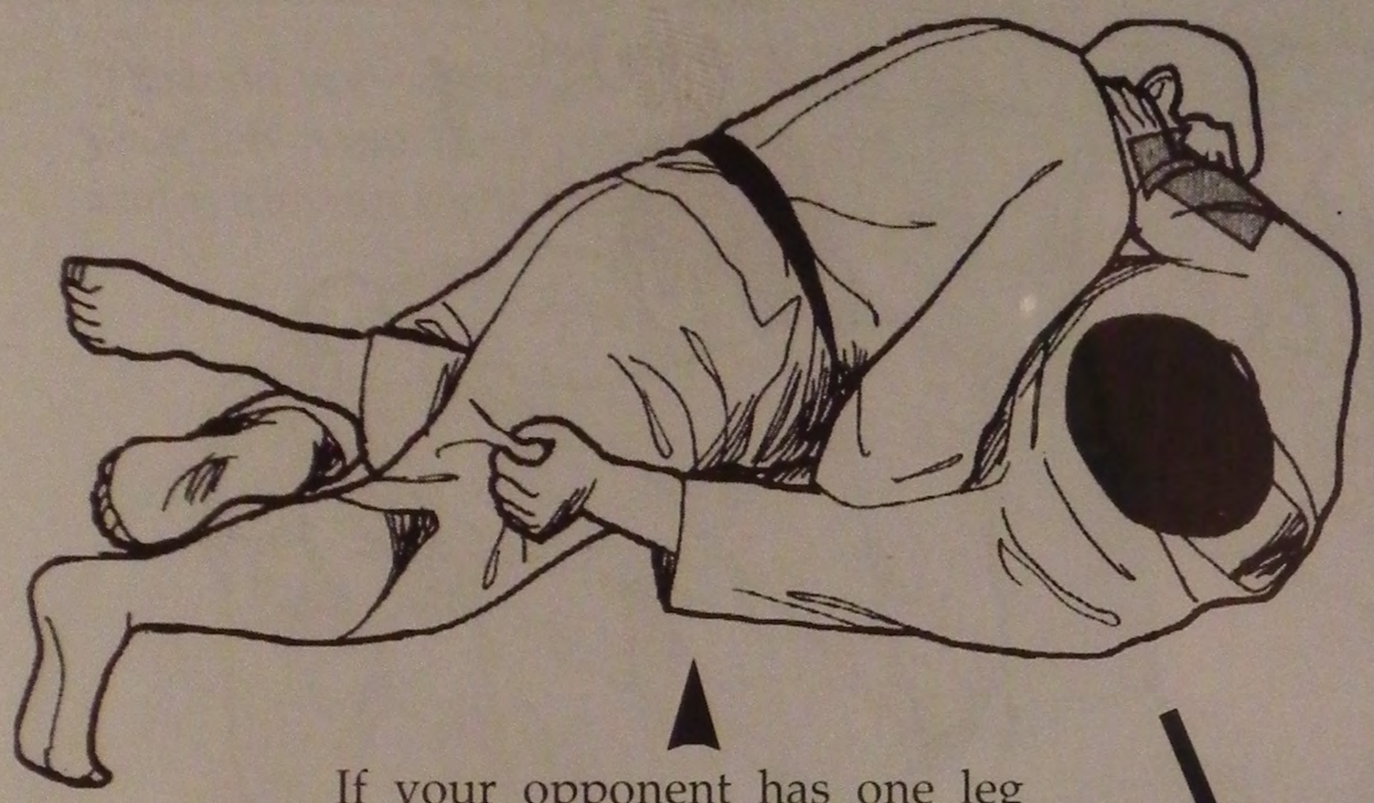
*Suddenly pull down hard on your right hand.
*Move back to the right and apply the strangle by pulling hard on your left hand.



IMPORTANT POINT
If you don't firmly grasp your opponent's collar at the back of his neck with your left hand, you won't be able to strangle him.

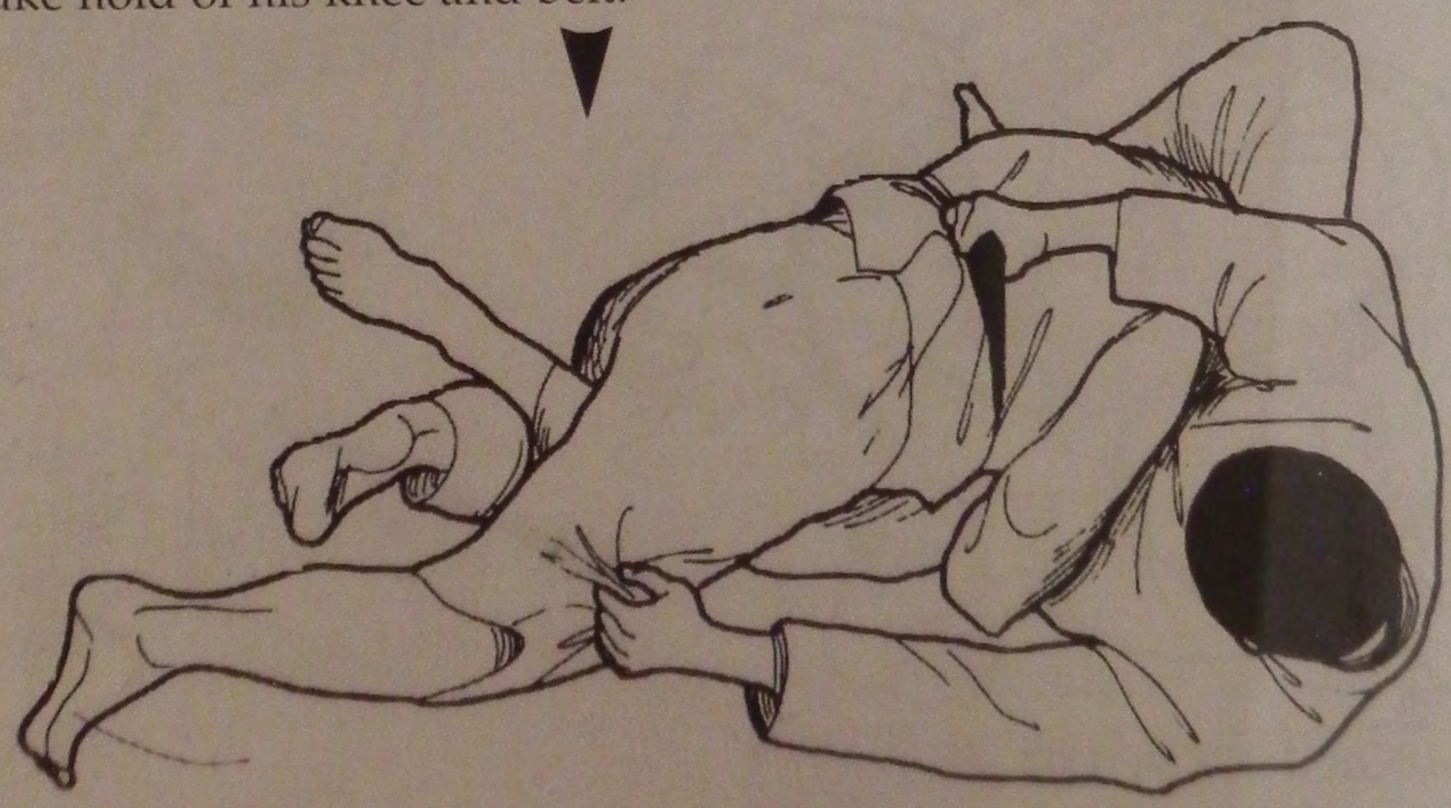
ATTACKING WHEN YOU ARE LYING ON YOUR BACK

Attacking from an unfavourable position

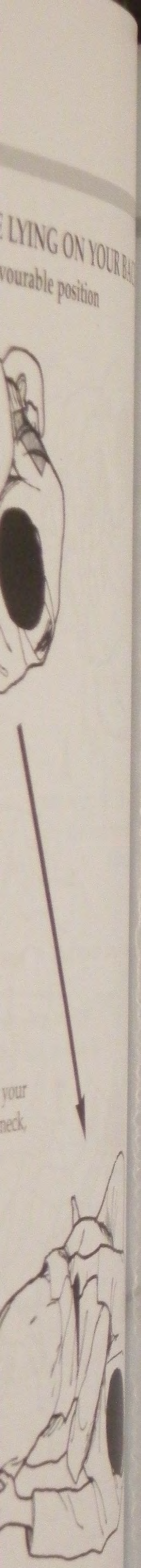


If your opponent has one leg over your defence
*push hard on his neck with your right hand.

*Keep his head down by putting your right leg around the back of his neck, and take hold of his knee and belt.



IMPORTANT POINT
To force your opponent to tumble, cross your legs.

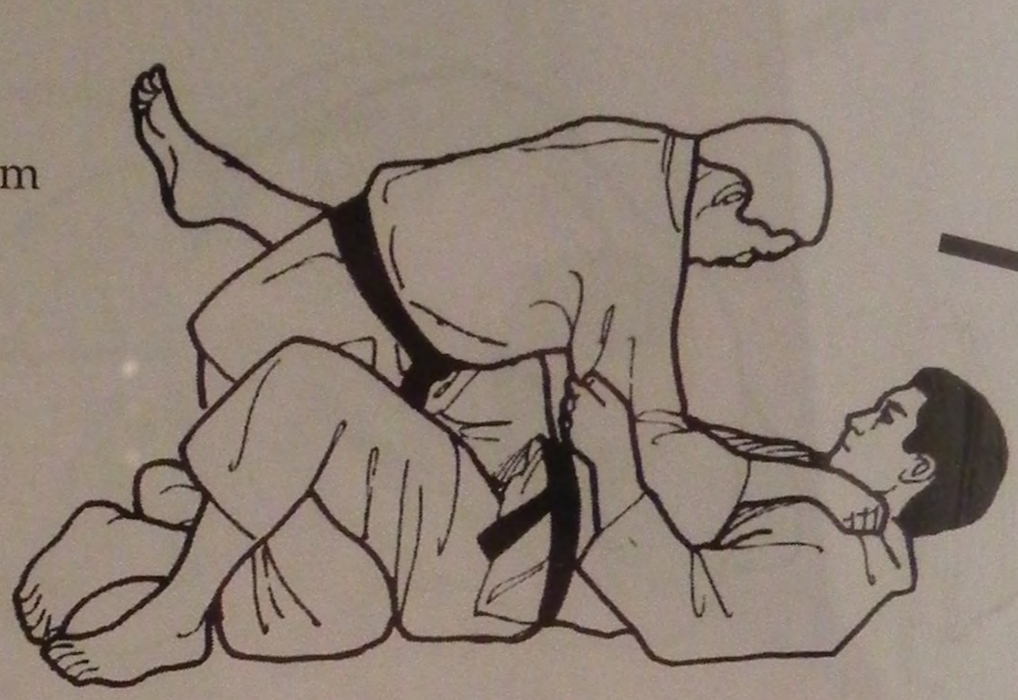


*Force your legs in the direction of the arrows shown.
*Controlling your opponent with both hands, rotate your opponent and your own body anticlockwise.
*Hold him down.

固め技 KATAME-WAZA

Attacking from an unfavourable position

*Pull on your opponent's arm

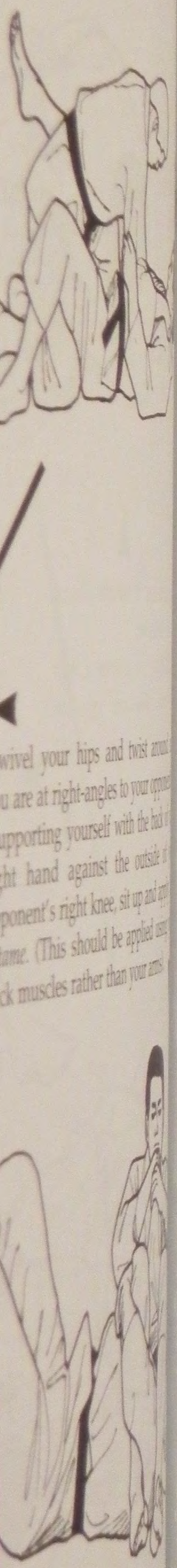


*Swivel your hips and twist around until you are at right-angles to your opponent.
*Supporting yourself with the back of your right hand against the outside of your opponent's right knee, sit up and apply *juji-gatame*. (This should be applied using your back muscles rather than your arms).

IMPORTANT POINTS
It is necessary to move your hips smoothly and squeeze your legs firmly.

A

avourable position



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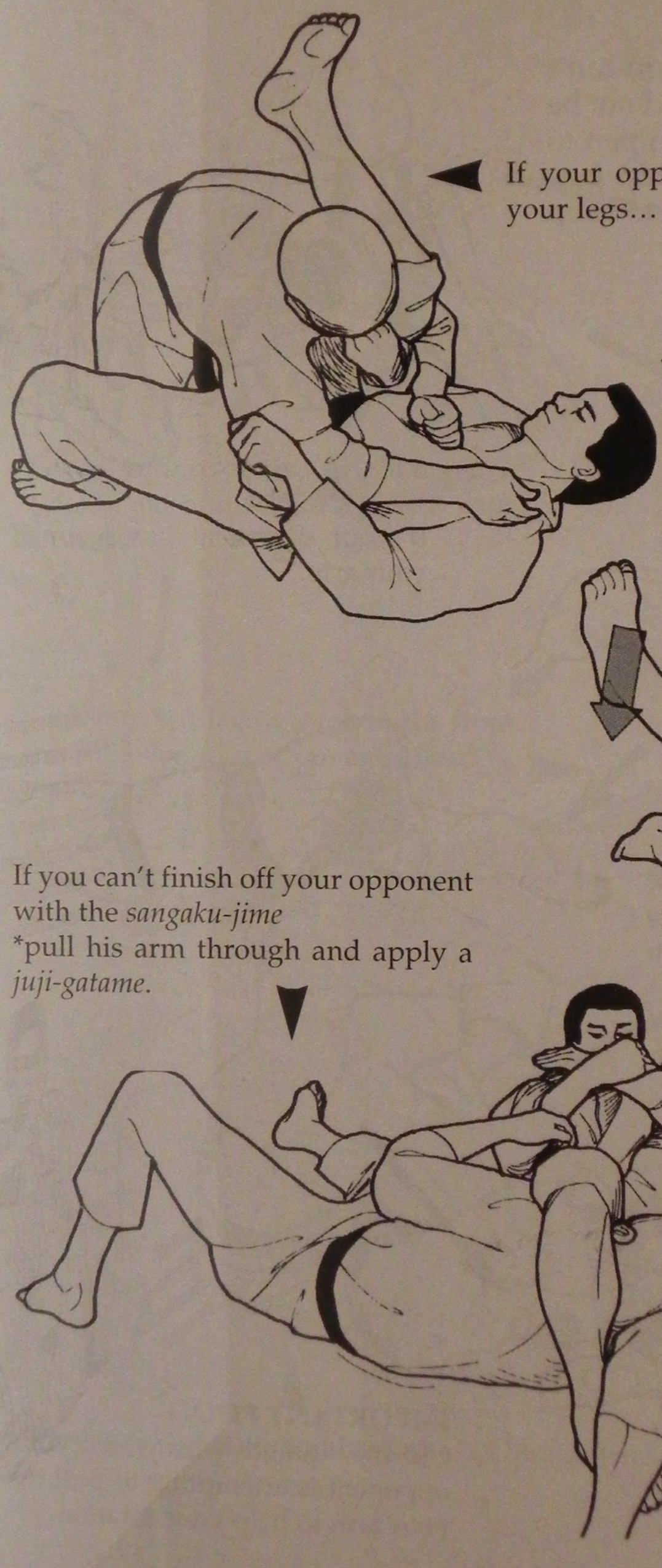
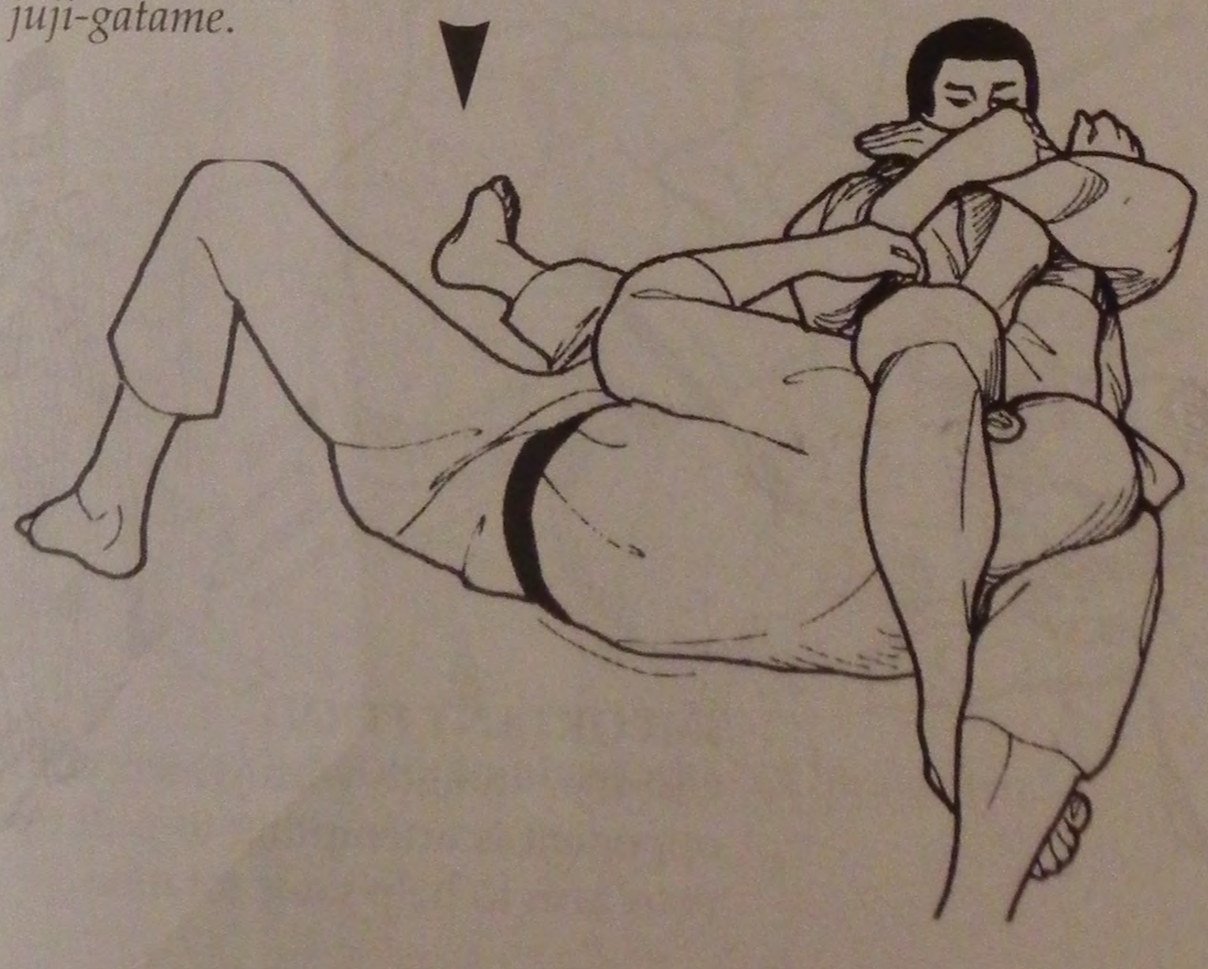


If your opponent holds onto one of your legs...

*Move your upper body around to the right and apply *sangaku-jime*.

If you can't finish off your opponent with the *sangaku-jime*
*pull his arm through and apply a *juji-gatame*.

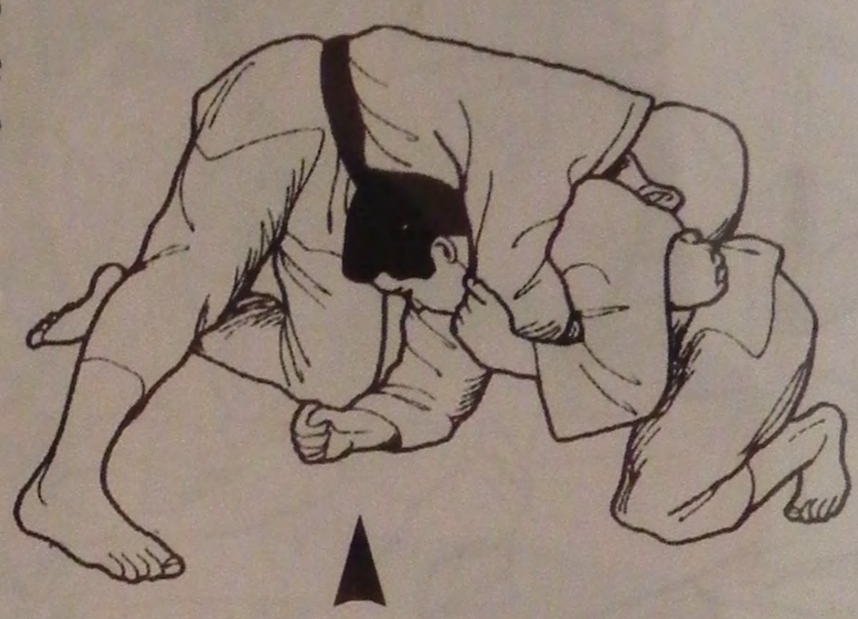


固め技 KATAME-WAZA

ATTACKING WHEN YOU ARE ON ALL FOURS

This position is very dangerous as you can't see your opponent clearly. You should not be in this position, but if you do not happen to find yourself on all fours, you should face your opponent as much as possible to keep him off your back.

*Grasp your opponent's intruding arm.
*Keeping your head against the back of his body as much as possible, rotate through 360 degrees (bring his arm with you).
*Apply *ude-gatame*.



If your opponent has scooped your arm.

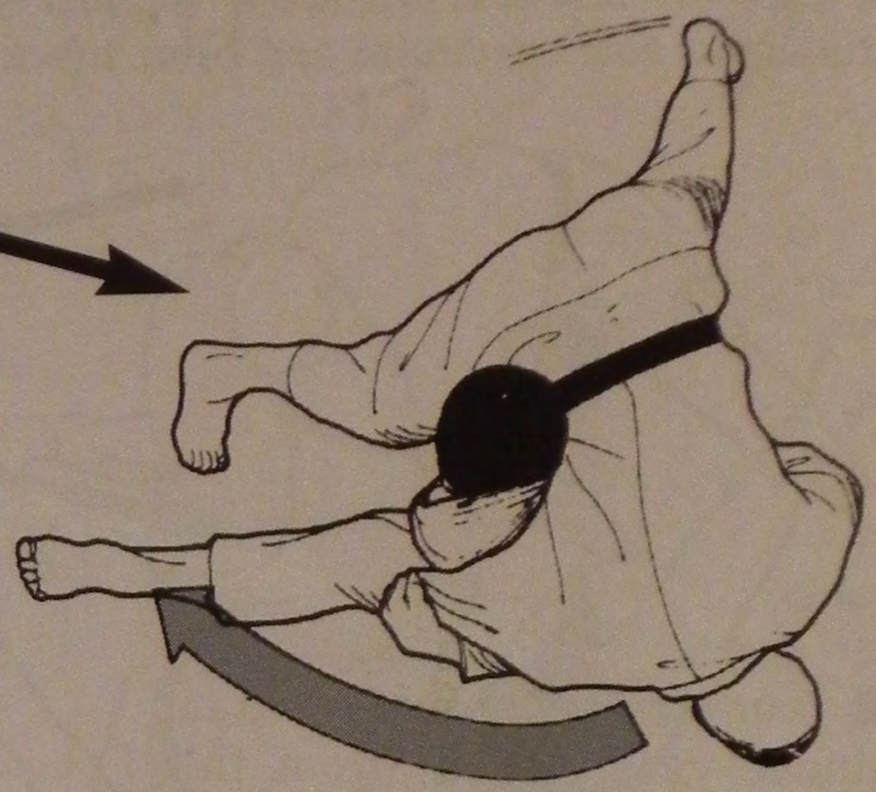
IMPORTANT POINT
Use the strength with which your opponent is attempting to pull up your arm to help your rotation.

ARE ON ALL FOURS

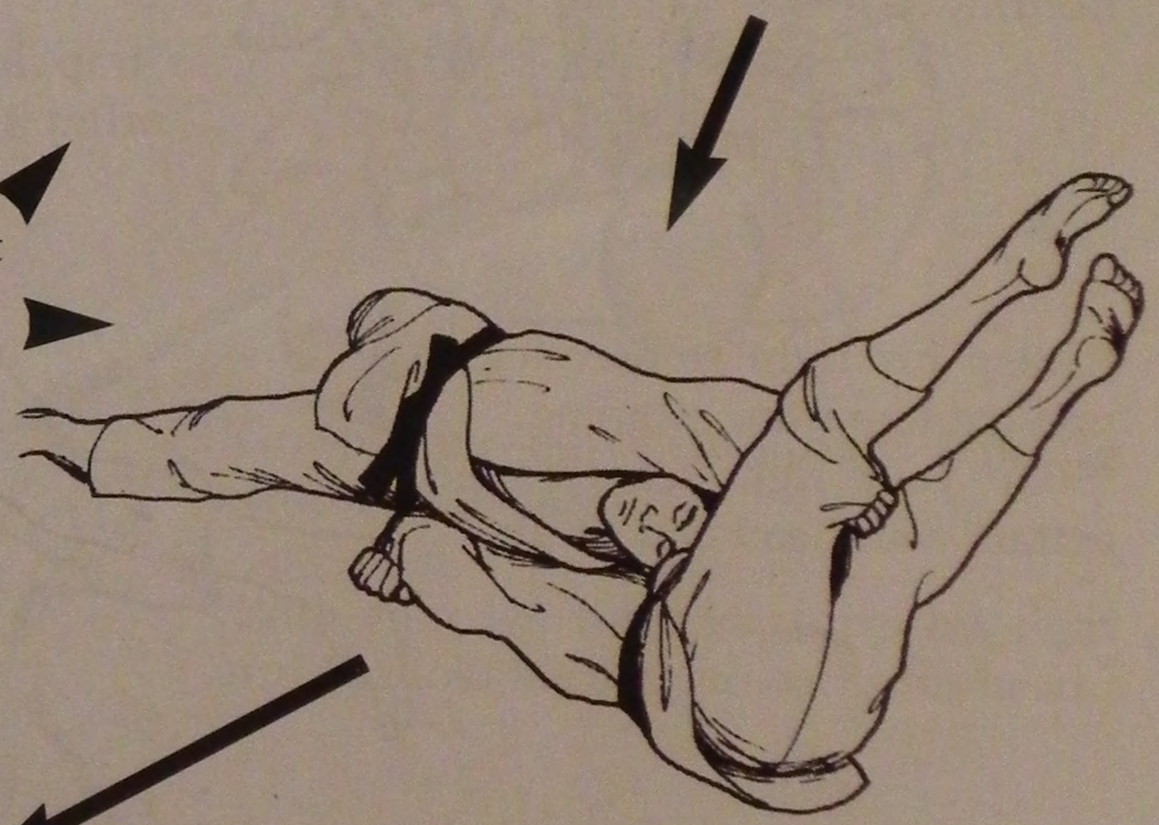
If your opponent has s
your arm.

IMPORTANT POINT
Use the strength with whic
opponent is attempting to p
your arm to help your rota

*Secure your opponent's right arm.
*Catch hold of his right leg with your left hand.



*Slip your left leg through to the front and roll over your opponent's head.

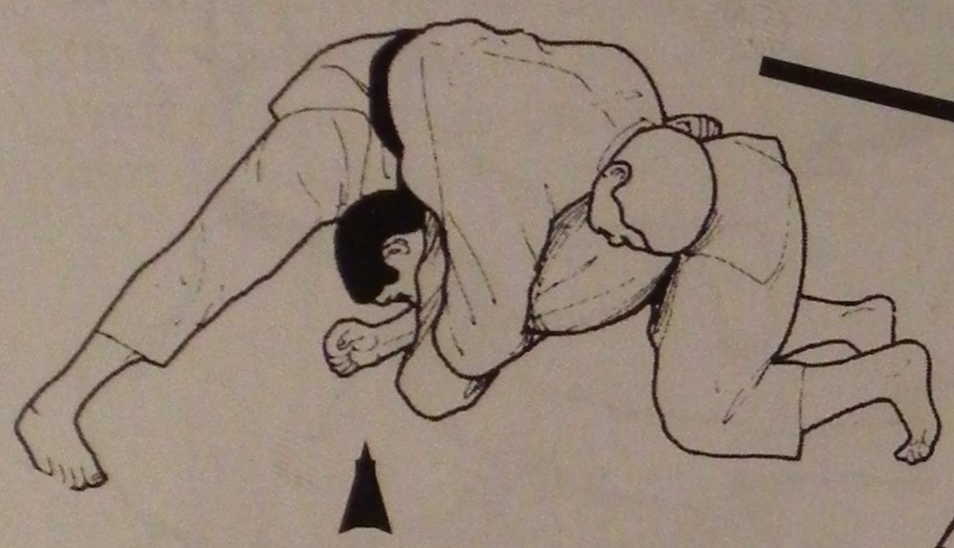


*Very quickly turn into him and hold him down.

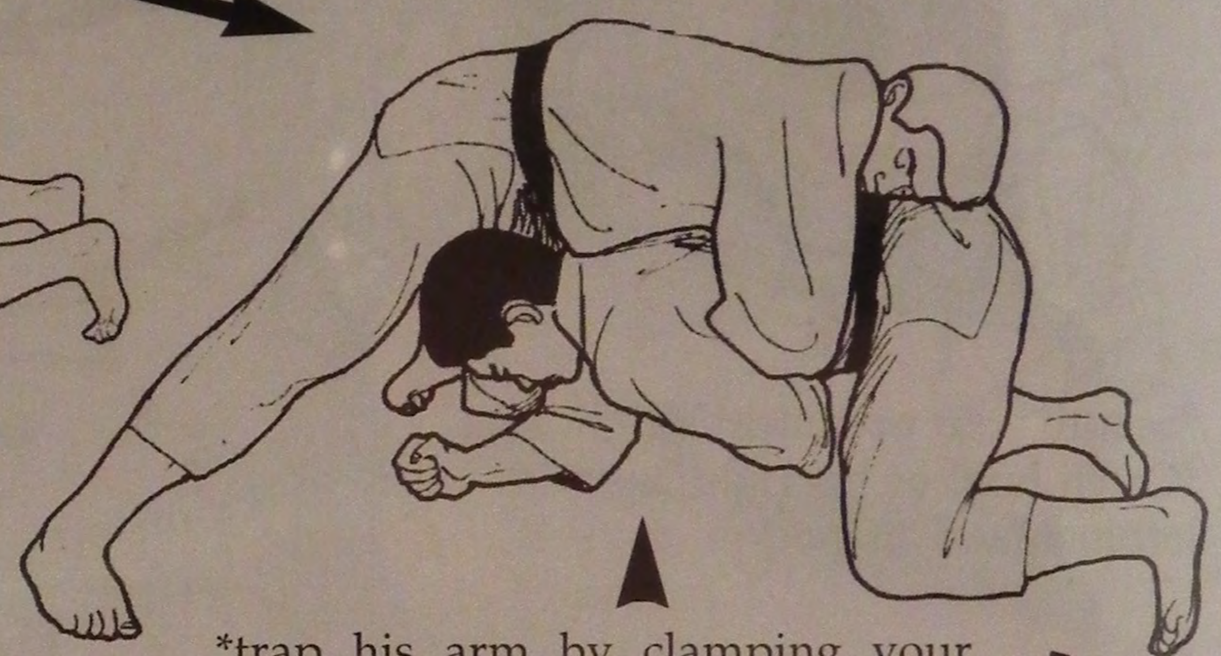
IMPORTANT POINT
Try to avoid this posture because it is weak defensively. But if you happen to find yourself in this position, keep your opponent away from your back.

固め技 KATAME-WAZA

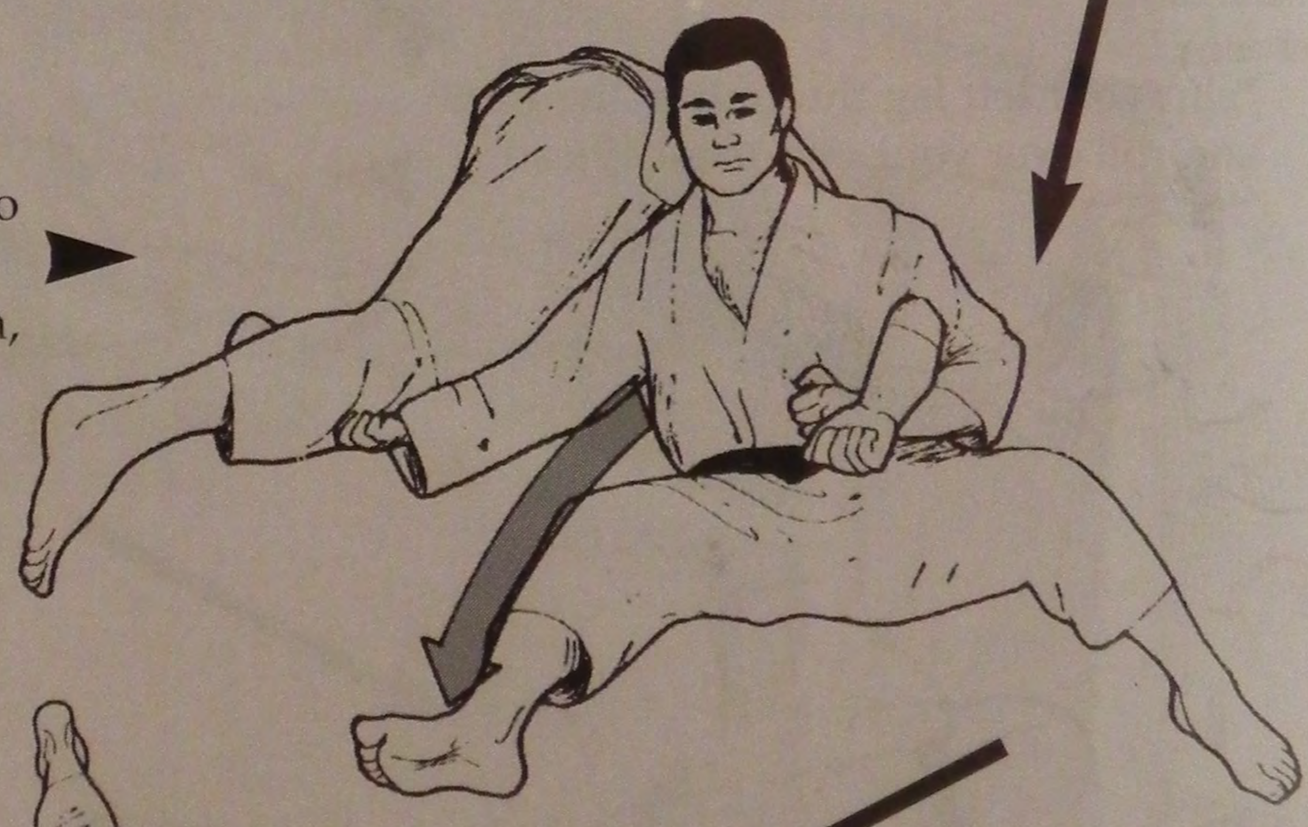
THE METHOD OF ATTACKING WHEN YOU ARE ON ALL FOURS



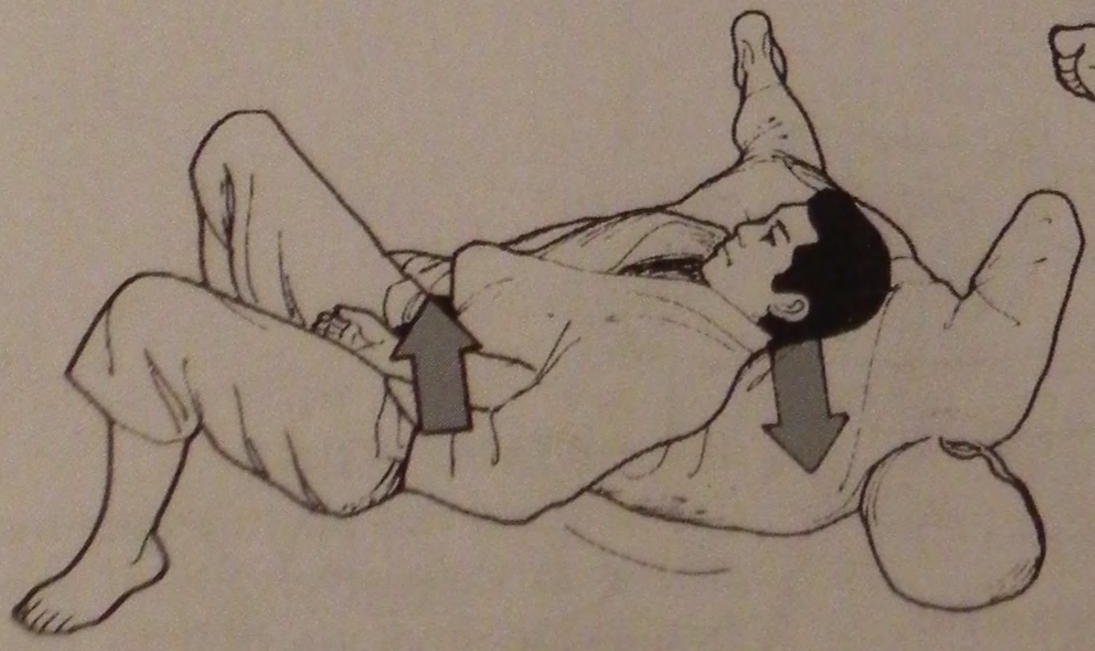
If your opponent has reached in under your armpit (from the front)…



*trap his arm by clamping your arfmpit to your side



*Grasp his right trouser leg to prevent him from escaping.
*Slide your right leg through, extract your head and sit up.



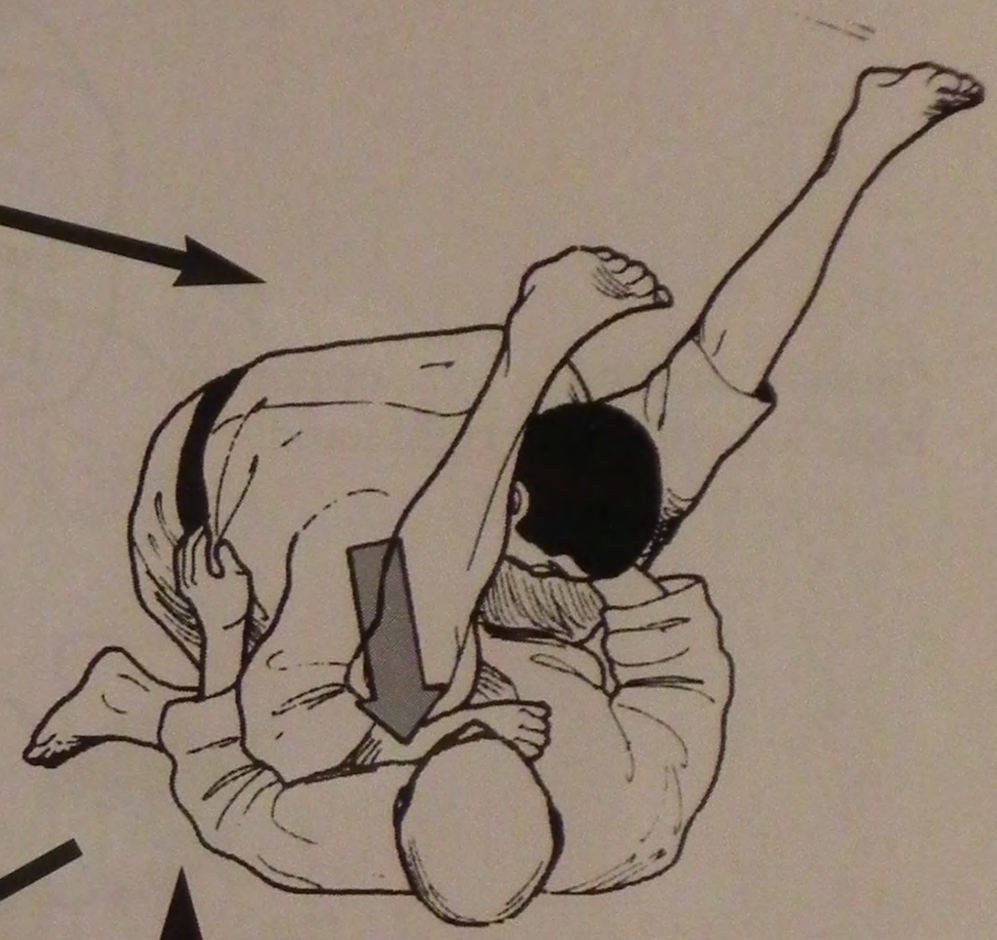
*Applying pressure in the direction of the arrows shown, lock his arm with *ude-gatame*.

固め技 KATAME-WAZA

ATTACKING YOUR OPPONENT WHEN HE IS ON ALL FOURS

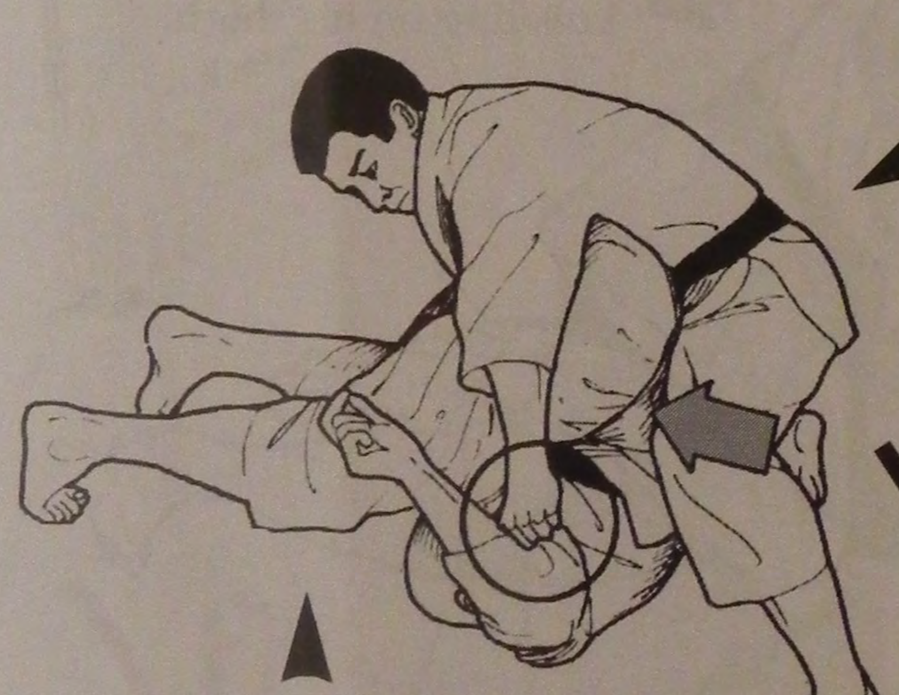
From a face-up position, you can use both legs freely. Therefore, this is a very good defensive position. In order to attack an opponent who has taken up this position, it is very important to control the legs.

*Hold onto your opponent's left leg with your right hand.



*Grasp your opponent's right lapel to control his left arm.

*With your left hand catch up his right arm and fold his body towards his head.



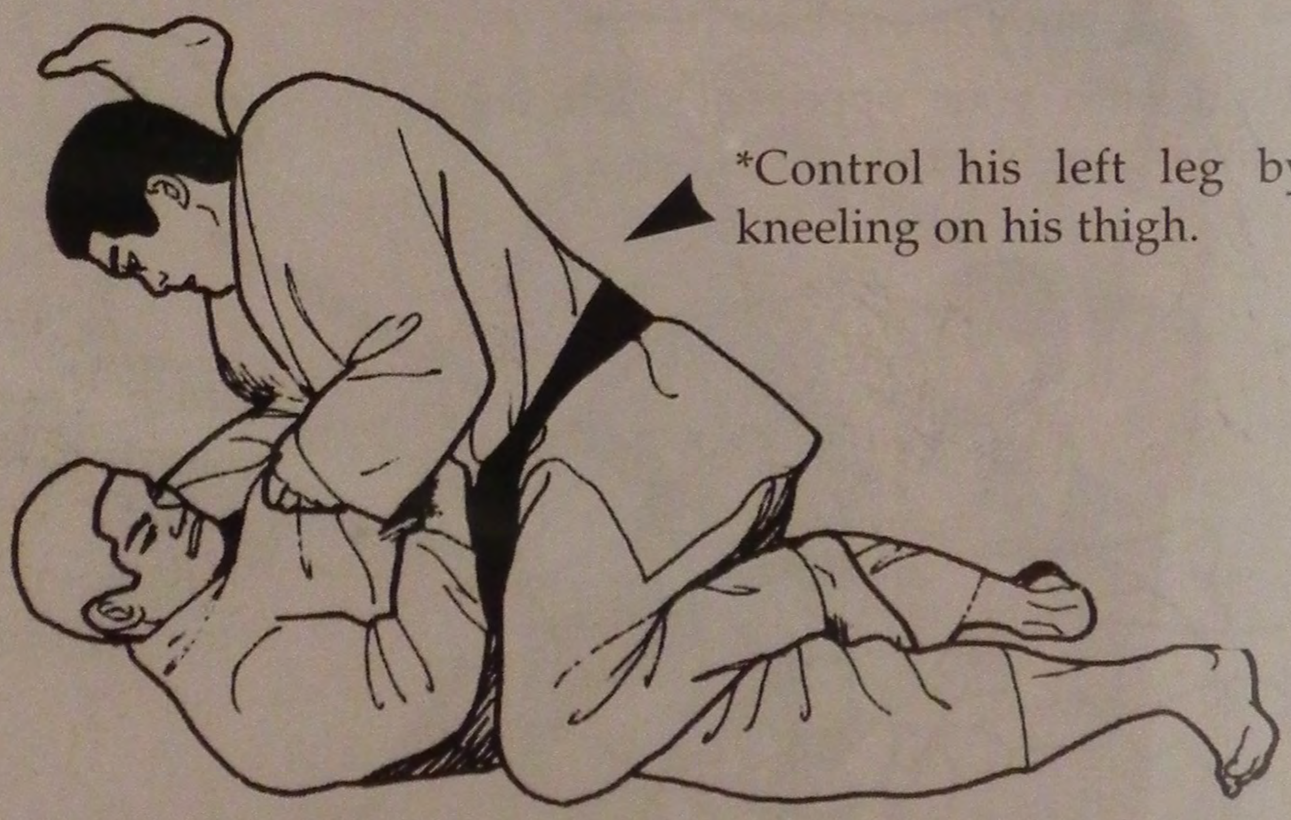
*Controlling your opponent with your left knee and chest, pull up on your opponent's right hand with your left hand.
*Slide your body around to his right.
*Hold him down.

IMPORTANT POINT
After tumbling backwards, to prevent your opponent from escaping from this technique, pull his left lapel sufficiently with your right hand.

固め技 KATAME-WAZA

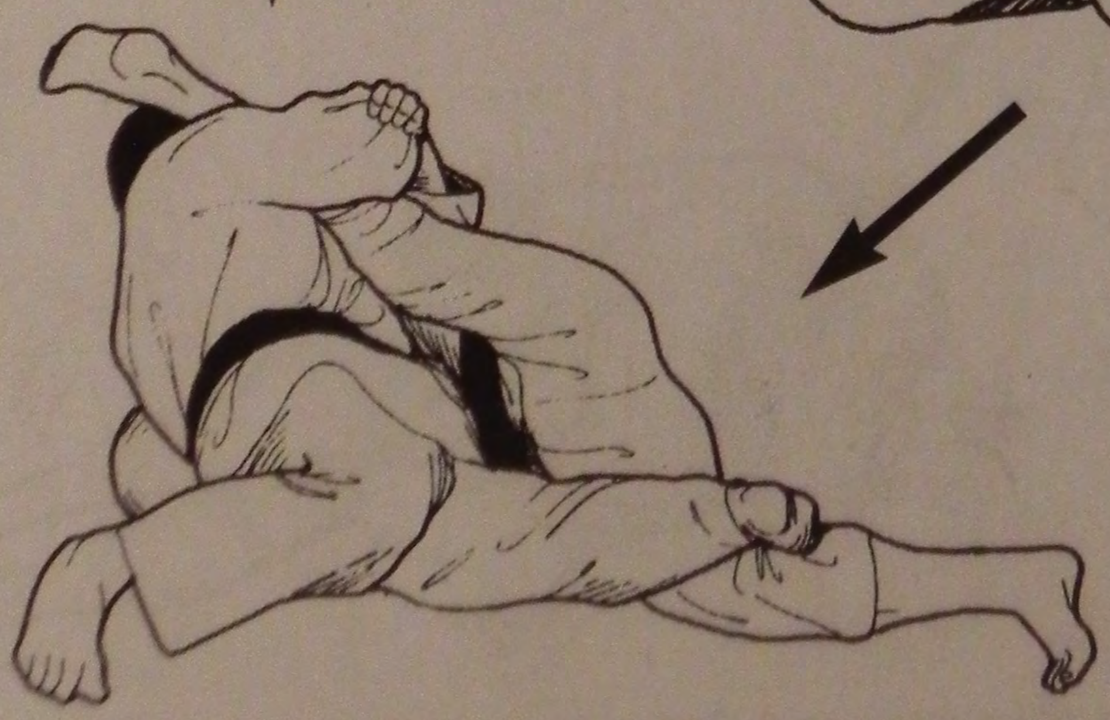
ATTACKING WHEN YOUR OPPONENT IS LYING ON HIS BACK

*Reach around your opponent's right leg with your right hand.



*Control his left leg by kneeling on his thigh.

*Rotate to the left to free your legs and hold him down.



IMPORTANT POINT
If you keep out of your opponent's legs completely immovable, then you can apply various combinations of techniques.

UR OPPONENT
S BACK

*Control his left leg
kneeling on his thigh

IMPORTANT POINT
If you keep out of yo
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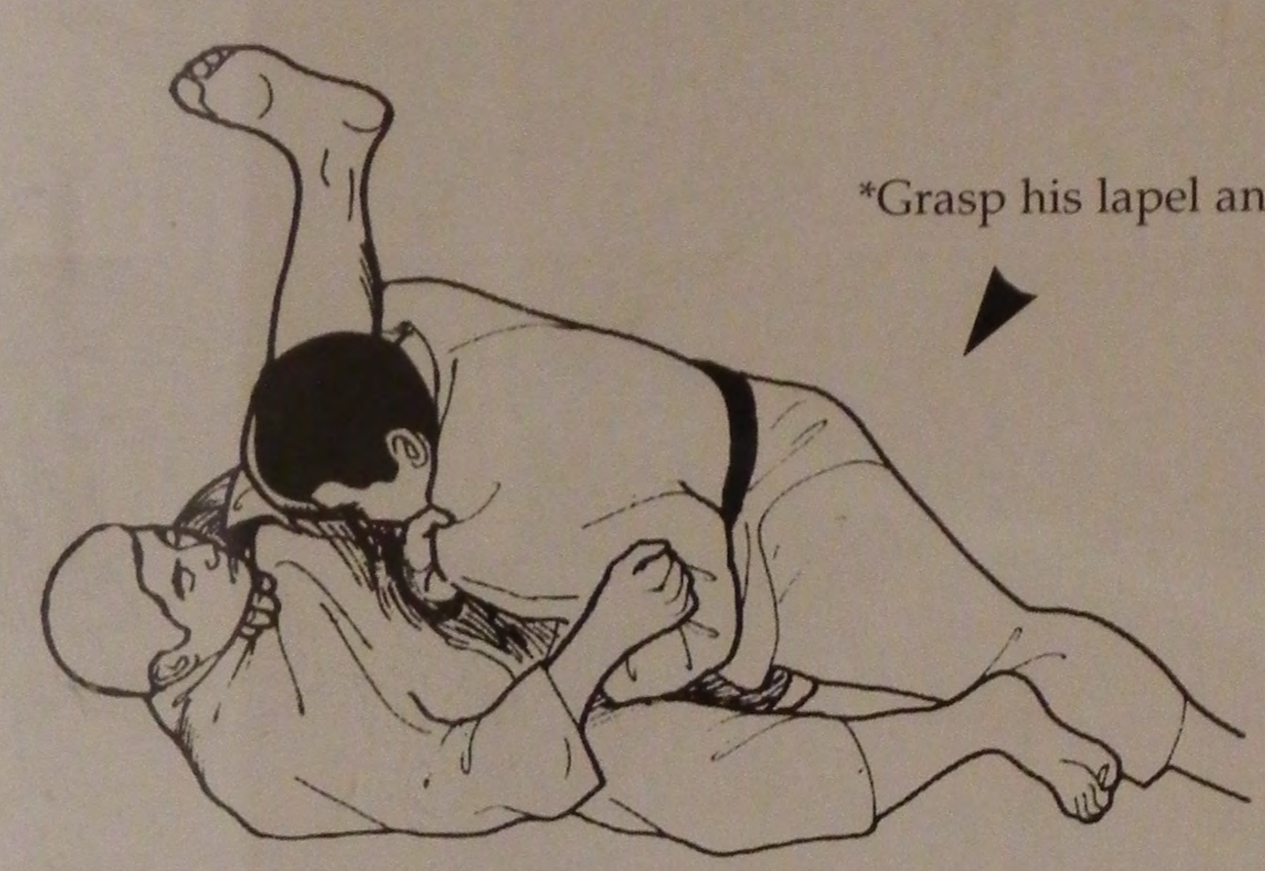
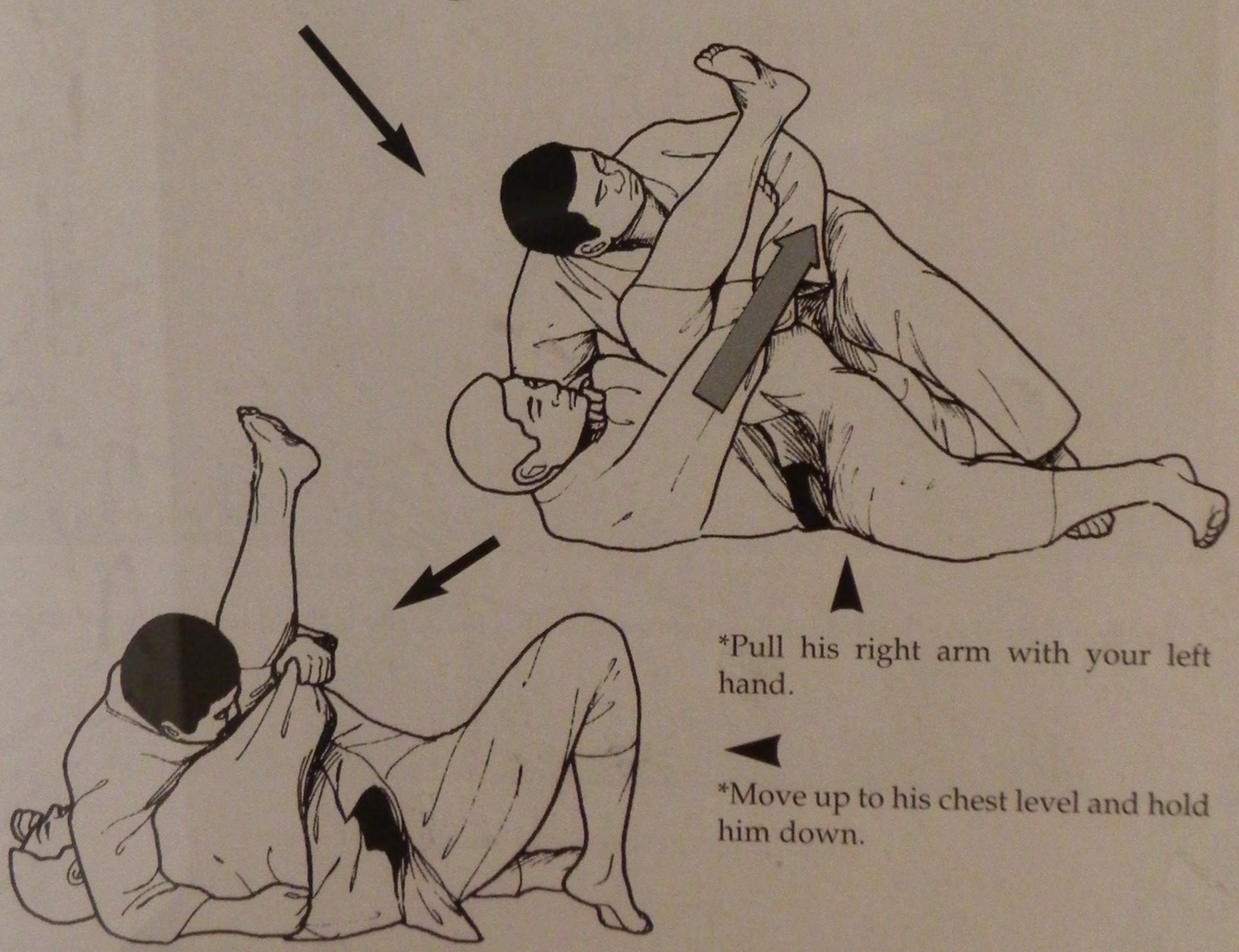


*Grasp his lapel and double him up.



*Pull his right arm with your left hand.

*Move up to his chest level and hold him down.

Author, Katsuhiko Kashiwazaki, demonstrates his favourite technique: *yoko-tomoe-nage*.

Here, we see him use it in competition.

Co-author, Hidetoshi Nakanishi, demonstrates his favourite technique:
sode-tsuri-komi-goshi.

And, here, he uses it in competition.

ATTACKING JUDO GLOSSARY

Ai-yotsu	Same grips (right against right or left against left)
De-ashi-barai	Advanced foot sweep
Harai-goshi	Sweeping hip
Hikkomi-gaeshi	Take down
Hikite	Sleeve grip
Hiza-guruma	Knee wheel
Ippon-seoi-nage	One arm back carry throw
Kami-shiho-gatame	Upper four-quarters hold
Kata-eri-seoi-nage	One side lapel shoulder throw
Katame-waza	Immobilizing (holding) techniques
Kenka-yotsu	Opposing grips (left against right)
Kosoto-gake	Minor outer hook
Kosoto-gari	Minor outer reap
Kouchi-gari	Minor inner reap
Kouchi-gaeshi	Minor inner counter
Kuchiki-taoshi	Dead tree drop
Mae-mawari	Stepping in turn
Mawari	Turn
Nage-waza	Throwing techniques
Obi-tori-gaeshi	Belt grab counter
Ogoshi	Hip throw
Okuri-ashi-barai	Sending foot sweep
Okuri-eri-jime	Sending strangle
Osaekomi	Hold-down
Osoto-gari	Major outer reap
Ouchi-gari	Minor inner reap
Ouchi-gaeshi	Major inner counter
Sangaku-jime	Triangular strangle
Sasae-tsuri-komi-ashi	Lifting-pulling leg prop
Seoi-otoshi	Back carry drop
Sode-tsuri-komi-goshi	Sleeve lift pull hip
Soto-makikomi	Outer winding throw
Sukui-nage	Scooping throw
Tai-otoshi	Body drop
Tani-otoshi	Valley drop
Tate-shiho-gatame	Astride four-quarters hold
Tomoe-nage	Whirling throw
Tsubame-gaeshi	Swallow counter
Tsurite	Lapel grip
Uchimata	Inner thigh
Uchimata sukashi	Inner thigh slip
Ude-hishigi-juji-gatame	Straight arm cross armlock
Ura-nage	Rear throw
Ushiro-goshi	Rear hip
Ushiro-mawari	Rear turn
Utsuri-goshi	Changing hip
Yoko-guruma	Side wheel
Yoko-shiho-gatame	Side four quarters hold

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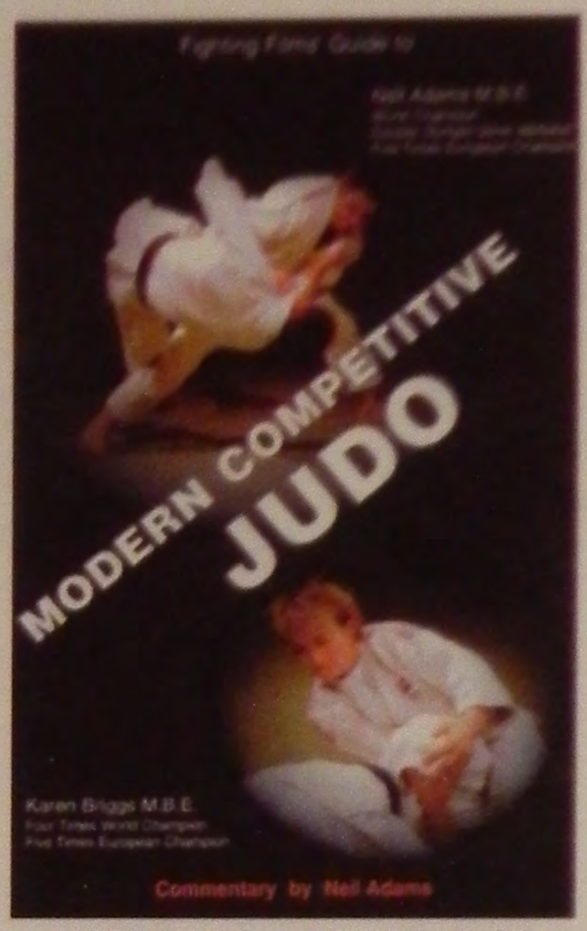

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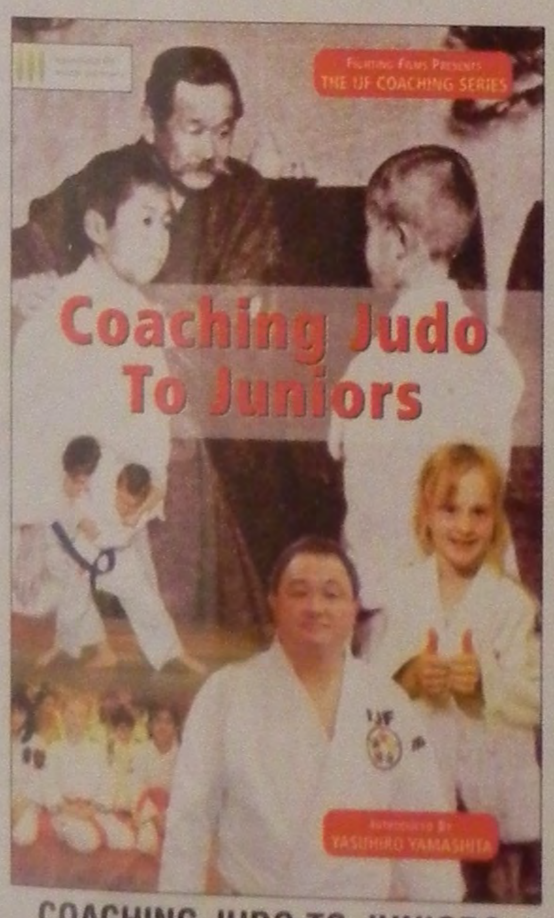

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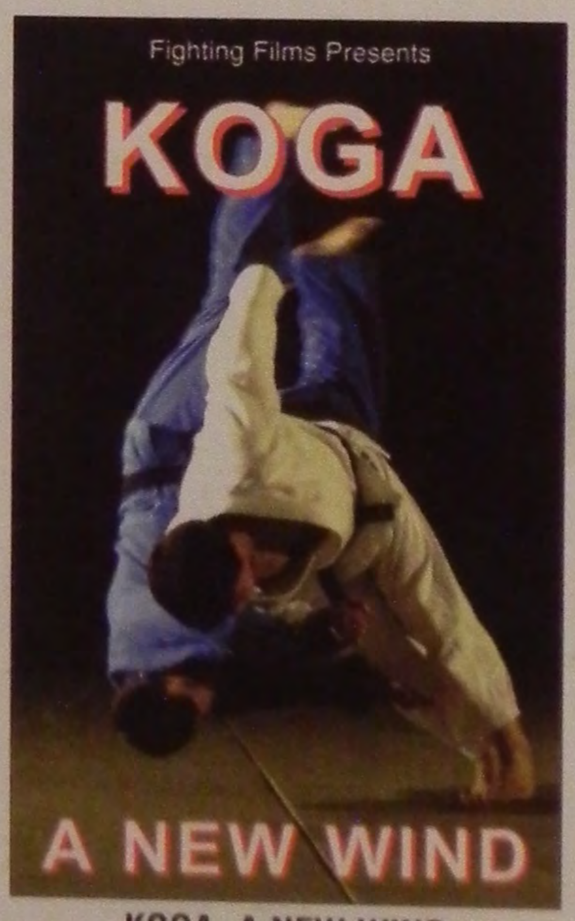

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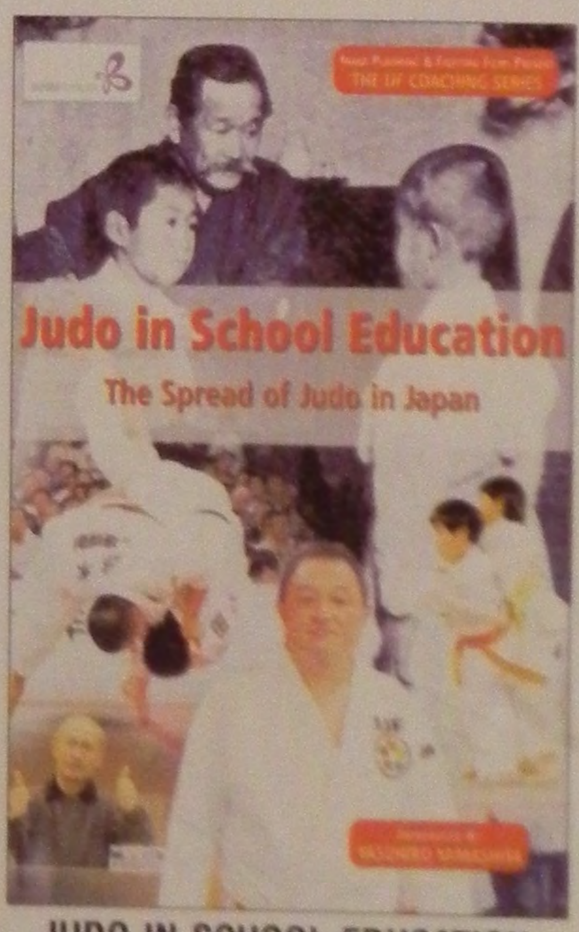

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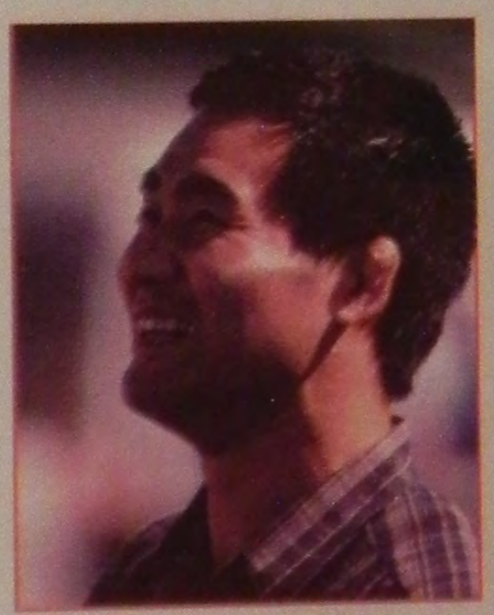
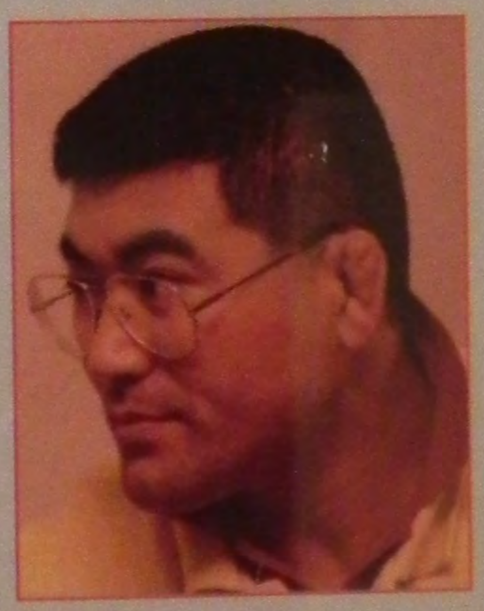


KATSUHIKO KASHIWAZAKI



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